

PATRONIZED BY THE QUEEN.



No. 637.

Vol. 54.

THE

LADIES' MONTHLY MAGAZINE,

LE MONDE ÉLÉGANT,

OR

# THE WORLD OF FASHION,

A JOURNAL OF THE COURTS OF LONDON AND PARIS,

Fashion, Polite Literature, Beaux Arts,

JANUARY, 1877.

PRICE ONE SHILLING.



"THE WORLD OF FASHION" contains five beautifully engraved and colored Plates of Fashion, from original designs made expressly for this work: one carefully engraved plate showing back views of all the costumes contained in the colored plates: two Full-sized Patterns of the most fashionable style, cut out on thin paper. The Letterpress contains full descriptions of all the Costumes, Millinery, &c., with ample and reliable information of all the changes of Fashion, in addition to Literature, Poetry, Reviews of the Opera, Theatres, &c. &c.

"THE WORLD OF FASHION" is the only Magazine, that is of real practical utility to the Dressmaker, Mantlemaker, and Milliner, in London and Paris: the direction of each portion of the Magazine, being entrusted to the Highest Authority in that special department.

The following is a list of some of the distinguished Parisian Artistes des Modes, whose choicest productions appear exclusively in this work: For Dresses, Suits, Paletots, Cloaks, Mantles, Jackets, &c.—(Those marked \* are also for Ball Dresses.)—MAISONS ADOLPHE, \* BATAILLON, \* BRANT CASTEL, \* BOUDET, \* CHARAVEL, \* CAVALLY, DROUET, DUFOURMANTELLE, \* DIEULAFAIT, \* DU RIEZ, \* EDMER-PARIS, FLADRY, FOUCHE, GALERIES ST. GERMAIN, \* GAGELIN, KINGSBURY, \* LYONNAISE, \* REGNIER, VICTOR, and the GRANDS MAGASINS DU LOUVRE. For Children's Dresses.—MAISONS CHARAVEL, KESTNER, SCHILLER. Bonnets and Hats.—Mesdames Andree, Boireau, Brie et Geofrin, Bondy, Bayard, Cavally, Delamarre, Delaunay, DuchaiRu, Dufourmantelle, Fouche, Husband, Kerners Marechal, J. Navarre, Percheron, Muller, Farron, Roche. For Lingerie, &c.—Maisons Caprice, Doucet, Hadancourt, Klein, Lesire, Mécine.

London:

LOUIS DEVERE & CO., PROPRIETORS, KENSINGTON, W.

PUBLISHED BY SIMPKIN, MARSHALL, & CO., 4, STATIONER'S HALL COURT, E.C.

AND MAY BE HAD OF ALL BOOKSELLERS.

PARIS: BUREAU DU MONDE ELEGANT,

RUE VILLEDU RICHELIEU.

NEW YORK: MESSRS. WILMER & ROGERS,

31, BEEKMAN STREET, U. S.

[ENTERED AT STATIONERS' HALL.]



Possessing all the properties of the Finest Arrowroot,  
**BROWN & POLSON'S CORN FLOUR**

IS A DOMESTIC REQUISITE OF CONSTANT UTILITY.

And affords the HIGHEST SATISFACTION to the Trade and the Public.

NOTE.—The pretension of another Corn Flour to be THE BEST is entirely groundless, and the imperfect quotation from *The Lancet* which is being used in support of this pretension does not convey the opinion of that journal.—*Vide LANCET, Nov. 13th, 1875.*

## FAMILY MOURNING,

Made up and trimmed in the most correct and approved taste, may be obtained at the most reasonable prices at

**PETER ROBINSON'S.**

Goods are sent free of charge, for selection, to all parts of England (with Dressmaker, if desired) upon receipt of letter, order or telegram; and Patterns are sent, with Book of Illustrations, to all parts of the World.

**THE COURT AND GENERAL MOURNING WAREHOUSE.**

**255 TO 262, REGENT STREET, LONDON.**

THE LARGEST MOURNING WAREHOUSE IN EUROPE.

**PETER ROBINSON'S.**

# IMPORTANT TO ALL.



FOR Biliousness or Sick Headache, Giddiness, Depression of Spirits, Sluggish Liver, Vomiting, Sourness of the Stomach, Heartburn, Costiveness and its evils, Impure Blood and Skin Eruptions, &c. **ENO'S FRUIT SALT** is the simplest and best remedy yet introduced. It removes, by a natural means, effete matter or poison from the blood, thereby preventing and curing boils, carbuncles, fevers, feverish skin, erysipelas, and all epidemics, and counteracts any ERRORS OF EATING OR DRINKING, or any sudden affliction or mental strain, and prevents diarrhoea. It is a pleasant beverage, which supplies the want of ripe fruit, so essential to the animal economy, and may be taken as an invigorating and cooling draught under any circumstances, from infancy to old age, and may be continued for any length of time, and looked upon as being a simple produce of fruit. It is impossible to overstate its value, and on that account no household ought to be without it, for by its use many disastrous results may be entirely prevented. In the nursery it is beyond praise.

Prepared by J. C. ENO, Groat Market, Newcastle-on Tyne. Price 2s. 9d. and 4s. 6d. To be had through any Chemist, as all wholesale houses keep it in stock.

GIBSON & SON, Chemist, Hexham, says: "Since we introduced your Fruit Salt in Hexham a few months ago, we have sold ABOVE A THOUSAND BOTTLES, and it gives general satisfaction, as customers who get it almost always recommend it to their friends. We have had numerous instances of its efficacy in the cure of Bilious Headaches and Stomach complaints. It has had a greater sale than any other proprietary medicine that we know of."

"Your Fruit Salt is beyond all praise. I wish you would sell it here; it would make its way by its own MERIT."—T. A. SOMERBY, Councillor-at-law, Boston, U.S.A.

"Dear Sir,—The accompanying testimonial was given to me yesterday by one of my customers here, if you would like to make use of it—Yours faithfully, PHILIP WILLIAMS, Pharmaceutical Chemist, Horsham.—I like Eno's Fruit Salt exceedingly, which I had from you, and want you to send me some more of it. I wish to recommend it to everybody, as it has been of so much value to me and my family. We like it very much, and consider it one of the best things out for Biliousness, Sick Headache, &c. I shall always use it and recommend it to every one I know."

## DR. J. COLLIS BROWNE'S CHLORODYNE.

THE ORIGINAL AND ONLY GENUINE.

CHLORODYNE,

CHLORODYNE is admitted by the Profession to be the most wonderful and valuable remedy ever discovered. CHLORODYNE is the best remedy known for Coughs, Consumption, Bronchitis, Asthma.

CHLORODYNE effectually checks and arrests those too often fatal diseases—Diphtheria, Fever, Croup, Ague.

CHLORODYNE acts like a charm in Diarrhoea, and is the only specific in Cholera and Dysentery.

CHLORODYNE effectually cuts short all attacks of Epilepsy, Hysteria, Palpitation and Spasms.

CHLORODYNE is the only palliative in Neuralgia, Rheumatism, Gout, Cancer, Toothache, Meningitis, &c.

And which is admitted by the Profession to be the most wonderful and valuable remedy ever discovered.

**CAUTION.—BEWARE OF PIRACY AND IMITATIONS.**

CAUTION.—Vice Chancellor Sir W. Page Wood stated that Dr. J. Collis Browne was, undoubtedly, the inventor of Chlorodyne; that the story of the defendant, Freeman, was deliberately untrue, which he regretted to say, had been sworn to.—See Times, July 10th, 1881.

Lord Chancellor Selborne and Lord Justice James coincided in opinion that the Defendant had made a deliberate misrepresentation of the decision of Vice-Chancellor Wood.

Sold in Bottles at 1s. 1½d., 2s. 9d., and 4s. 6d. None genuine without the words, "Dr. J. COLLIS BROWNE'S CHLORODYNE" on the Government Stamp. Overwhelming Medical Testimony accompanies each bottle.

**Sole Manufacturer—J. T. DAVENPORT, 33, Great Russell-st., Bloomsbury, LONDON.**









January 1877

Le Monde Élegant

Plate 1





Le Monde Élegant













January 1877

Plate 3

Le Monde Élegant





January 1877

Le Monde Élegant

Paris







January 1877

Le Monde Élegant

Plate 5





THE

# Ladies' Monthly Magazine,

## THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 637.

JANUARY, 1877.

VOL. 54

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

The appearance of Evening Dress Costume is very different this year, from what it was last season; brilliant colors are everywhere adopted, as shown on our colored plates. Toilettes which are of themselves quiet in style, are lighted up by bows or bands of bright color, and where there are *revers*, these are covered with the most brilliant color of the *Toilette*, as shown by fig. 1 of plate 4.

Red is very fashionable this season, and keeps its place of importance even in Evening Toilettes, where, used as a trimming and arranged in good taste, it gives a most brilliant and *distingué* effect. Red is a shade of color which is equally well suited to all ladies; the reflection of this color improves pale complexions, while by contrast it tones down a complexion which is too florid; it is equally suited to *brunettes* and to blondes, in short, as we said above, it is equally becoming to all.

The skirts of Morning Dresses are worn nearly plain, that is to say, without any excess of draping up, especially when they are intended to be worn with the present fashionable style of Paletots or *Pelisses*. The *Robe Princesse* is perhaps the most fashionable style; especially for Dresses intended for Visiting Costume or for Morning receptions. For Costumes, the *Polonaise Princesse* is still the favorite form; it is worn very long, and but only moderately draped; for this style the under skirt is made with but little trimming, while the *Polonaise*, which nearly covers it, is richly trimmed with fur, with ball, or tassel fringe, or with a fringe of *chenille*: these fringes are arranged in spiral folds, or caught up with the draperies of *Polonaise*, festooned, or entwined, thus falling over the under skirt, with a most charming effect.

The *Polonaise* may fasten in several ways; either up the middle, at one side, diagonally, or sloping from one side to the other from the neck to the chest, and then sloping back in the opposite direction. All these styles are suited for

ladies who are very slender, or of the usual proportion, but for ladies who are at all inclined to be stout, it is best to keep to that form of *Polonaise* which opens up the middle, because it somewhat diminishes the apparent size of the figure, while the fancy form of opening, or the opening at the side, would make the lady appear stouter than she really was. A very elegant form of *Polonaise* suited for young ladies, and for very elaborate *Toilettes*, is that which fastens up the back.

The fashionable styles of *Pardessus*, *Paletot* or *Pelisse*, (for all these names are used) are close-fitting, without fulness, with the skirts rather deep, and the same length at back as at front; the form in fact, of our full-sized pattern for November last.

*Pelisses* (for we think this name most appropriate) are made in black or in dark colors, and there are many rich soft woollen materials which will be most comfortable in wear. The most stylish material is of course black velvet; the trimmings are embroidery, lace, and ball or silk fringe, which give an appearance of great richness and elegance to these garments.

Some *Pelisses* are made of black silk and trimmed by fur, either skunk, golden fox, beaver or sable, and warmly lined with quilted and wadded satin. The most elegant form of black silk *Pelisse* closes diagonally from the right shoulder to the left side of skirt, the fur trimming being carried up the opening.

\*\*\* The Description of the full-sized pattern will be found on page 8.

### Description Of the Plates of Costumes.

#### PLATE THE FIRST.

##### PROMENADE COSTUME.

Fig. 1.— Dress à deux jupes of shaded green silk with very narrow black stripes. At a certain distance from the bottom of skirt, is a *biais* band, from which start tabs of green velvet ribbon of a darker color than the silk; these tabs are placed at equal distances from each



other and are pointed at the ends. Above is a similar trimming but in smaller proportions. The front of upper skirt forms a round draped *tablier*, and the back a draped point, the sides being caught up. The *tablier* is trimmed in accordance with the lower skirt, the band being at the edge, and the tabs above it. Tight-fitting Venetian *Casaque* of black cloth, trimmed by perpendicular bands of black braid, each band terminated by a button in a chain of three bows of silk. The bottom edge is scalloped and trimmed by fringe and by a band of brown fur. The sleeves are large and loose and are trimmed in accordance. *Chapeau Picolino*, of black felt trimmed by puffs of lemon colored silk. For the front view of this figure, see page 5. *We give the pattern full-sized.*

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress of silver grey shaded silk with narrow stripes. The skirt is entirely without trimming. Tight-fitting *Casaque* of grey cloth. The skirt is open to the front and back of waist; the sides are deeper and form points; both front and back form broad tabs represented by bands of dark grey cloth edged by narrow black braid. The points at sides are finished by two rows of this trimming. The bottom is edged by fringe, and a band of cloth is carried up the centre of front; the shoulders are crossed by similar bands. The sleeves have at backs of wrists bands of the dark cloth forming points. *Chapeau* of black velvet, trimmed by an ostrich feather and having the front lined by blue silk. For the back view, see page 5.

PROMENADE COSTUME.

Fig. 3.—Dress à *deux jupes*, composed of dark and light grey shaded silk. The under-skirt is of the dark color and is trimmed by two flounces. The upper skirt is of the lighter shade: the bottom edge is cut in vandykes and is trimmed by a *biais* band having at each side a narrow pleated frill. Tight-fitting *Casaque* of black velvet. The front of skirt is round and the centre of back is hollowed out, the *Casaque* is edged by a flounce of black lace, headed by a folded band of black silk, and above is a similar trimming. The centre of back is covered by a *plastron* of black silk edged by a frill of narrow lace with a folded *rouleau* and ornamented in the centre by small scallops and buttons: this *plastron* starts from a point on the chest and gradually diminishes to a point just above the centre of the hollowed out portion of back, where it is terminated by loops and floating ends of black ribbon. At back of neck is a group of bows of the ribbon, and the neck itself is surrounded by a frill of black lace. The backs of sleeves are trimmed by the scallops of silk and buttons, and the wrists are finished by double frills of lace. *Chapeau* of black velvet, trimmed by black silk, with a blue ostrich feather. For front view of this figure, see page 5.

*This Pelisse may be cut from our first full-sized pattern for November last.*

*These Costumes are all from the MAGAZIN DE LA PAIX.*

PLATE THE SECOND.

EVENING COSTUME FOR A LITTLE GIRL.

Fig. 1.—Dress à *deux jupes* of white book-muslin. The front and sides of under-skirt are trimmed by several narrow flounces, the back falls in perpendicular fixed pleats from the waist. The upper skirt and *corsage* are cut in one à la *Princesse*: the skirt is edged by a frill, and is caught up at back and fastened by a sash of rose-colored ribbon, having long fringed ends; the front of skirt forming a draped *tablier*. The *corsage* forms an open square both at front and back, that at the back being cut much lower, the whole is edged by a narrow *fluted* frill. The sleeves are puffed and finished by similar frills. For front view see page 5.

PROMENADE COSTUME.

Fig. 2.—Dress of blue cashmere. The under skirt is trimmed by four flounces, covering about one third of its depth, and the back falls in a sort of prolonged *bouffante* or draped point; the front and sides are partially covered by a *tablier* formed of a net work of black silk, the front of *tablier* is hollowed out, the sides are festooned, the edges enclose the sides of the draped portion of skirt already described, and to which they are attached by groups of bows of black ribbon: the bottom is edged by a rich fringe which is continued underneath the draped point a little above which is a second row of similar fringe. The *corsage* closes by buttons and has deep *basques*, square in front (see front view on page 5); and open to the back of waist, the corners being attached by groups of black ribbon bows to the skirt. The *corsage* is trimmed by narrow *rouleaux* of black silk placed close together and forming a band, this trimming covers the side seams of back, and extends to the extremities of *basques*, from whence it is carried up and is fastened by bows near to the sides of waist, (see front view.) The sleeves have deep cuffs, each finished by two bands of the trimming. At back of neck is a large group of bows of black ribbon. *Chapeau* of brown felt with a black ostrich feather and a garland of leaves, and a group of bows.

MORNING PROMENADE OR TRAVELLING COSTUME.

Fig. 3.—This Costume consists of a skirt of black silk, with a *Polonaise* of a light brown woollen material having narrow black stripes. The front of the silk skirt is trimmed by two *fluted* flounces, the back falling in large fixed pleats which start from the waist. The sides of *Polonaise* skirt which are cut up nearly to the waist are formed into long tabs ornamented by buttons and holes and edged at bottoms by fringe. The front portion of *tablier* is caught up at sides and gathered under the tabs just named, it is also trimmed by two rows of fringe, so as to imitate a double *tablier*. The back of skirt forms a draped point and is trimmed by a group of bows and short ends of black velvet ribbon placed about a third from the waist, at the back are also placed two buttons, the fronts of skirt and of *corsage* are closed by buttons. The neck and shoulders of *corsage*

are trimmed by narrow fringe, a *biais* band and buttons representing a large square collar. The sleeves have at wrists *biais* bands which are continued up the back to the elbows, and are studded by buttons. Chapeau of black velvet, trimmed by puffs of brown silk with a small scarlet flower.

The *Polonaise* pattern was given full-sized with our Number for April last.

These Costumes are from the MAGAZIN DE LA PAIX.

### PLATE THE THIRD.

#### BALL COSTUME.

Fig. 1.—Dress à deux jupes of pale mauve silk. At the front and back of under-skirt is a plain space enclosed by very narrow white lace edging, the front studded by *papillon* bows of ribbon: the remainder of skirt falls in pleats. The upper-skirt is open in front and is caught up *en draperie* the back forming a point; the skirt is edged by a narrow pleated frill. *Sortie du Bal* of Cardinal red Cashmere: it is circular in shape and is edged by a band of swan's down. There is a pointed hood formed of folds of white satin and edged by the band of fur, having at each side a very narrow pleated frill of black velvet: at the back point are bows and floating ends of black velvet ribbon with a loop of the fur.

#### BALL TOILETTE.

Fig. 2.—Dress à deux jupes of light green silk and of white muslin. The under-skirt is of the silk: the front is without trimming and the back forms a long train and is covered by white muslin; at the bottom are four *flûted* flounces, the lower flounce only partially visible. The upper-skirt is of white muslin. The front forms a *tablier* slightly pointed at front and sides, and edged by a frill of white lace, accompanied by embroidery. The back is round and *bouffante*, the sides being caught up and fastened by bows and loops of black velvet ribbon with pale yellow flowers. Starting from the two lower groups, a loop of the velvet is carried across the back of skirt. *Corsage Cuirasse* of the green silk. The back is deep and forms a point, the front is shorter and round, and the edge is finished by a *biais* band of black velvet with a very narrow frill of white lace, and this trimming is continued up the centre of back and of front. The top is trimmed *en bertha* by folds of white muslin edged by lace, and the sleeves are formed of puffs of muslin finished by double frills of lace.

#### BALL COSTUME.

Fig. 3.—Dress à deux jupes of pale yellow silk and of white muslin. The lower skirt is partially covered by narrow flounces of the muslin arranged in sectional groups, alternated by plain spaces studded by bows of scarlet ribbon: the flounces at back of skirt are much broader. The upper-skirt is of white muslin: it is gathered up at intervals divided by cordings of the muslin, each finished by a bow of scarlet ribbon; the bottom forms festoons edged

by a frill of lace; the front is studded by bows of ribbon. The sides of front and the back of *corsage* are of pale yellow silk forming a *cuirasse*, edged by a frill of lace headed by two bands of silk, one of which is carried up the sides of front, and serves to unite it to the centre, which forms an open square of white muslin continued from the front of upper-skirt, and trimmed in accordance with it. The open portion of *corsage* is edged by narrow white lace, and the sleeves are puffed and finished by narrow *gauffred* frills of muslin. For back view, see page 5.

These Ball dresses are designed by MADAME EBRARD, Rue du Bac.

### PLATE THE FOURTH.

#### BALL COSTUME.

Fig. 1.—Dress à deux jupes, composed of black velvet and of white muslin: the under skirt is of black velvet, the front is crossed near the bottom by a *bouillonné*; the sides and back fall in fixed pleats from the waist, the back forms a train and is trimmed by a succession of short *flûted* frills of white muslin falling over each other, and starting from spiral folds of white lace, which are attached by bows of scarlet ribbon to the upper skirt, and from each side of this trimming of frills, start short ends of similar ribbon. The upper skirt, which is of white muslin, is composed of two distinct pieces; the back forms a *bouffant* edged by a lace frill and overlapping the sides of a round *tablier* which forms the front of skirt, and is also edged by a lace frill. The *corsage* is of black velvet and is deeper at back, where it forms a rounded point, the sides are sloped up towards the front, and the edge is trimmed by a frill of white lace, headed by a *bias* band of scarlet silk, having near the upper side a band of very narrow black velvet ribbon. The top of *corsage* forms both at back and in front an open point, finished by *revers* of scarlet silk with an edging of narrow lace, and two bands of velvet ribbon. The centres of back and of front are trimmed by bands of scarlet silk, which start from the extremities of *cuirasse* and are carried to the junction of the *revers* already described; these bands are ornamented by the narrow velvet ribbon forming small scallops, on each of which is a button. The sleeves are composed of puffs of white muslin edged by narrow *flûted* frills, and there is a *chemisette* of the same material. For the front view of this figure, see page 5.

We give the full-sized pattern of this *Corsage*.

#### BALL TOILETTE.

Fig. 2.—Dress of bright blue silk and of white muslin. The lower skirt is of the blue silk: the front is plain and the back is trimmed by a flounce put on with an upright heading. The front of skirt is partially covered by a round draped *tablier* of white muslin edged by a double flounce of white lace. The upper-skirt and *corsage Princess* are of white muslin, the skirt partially concealing the *tablier* just



described. The back is raised *en bouffant* and the front is hollowed out in a pointed form, the whole edged by a flounce of white lace, to which is added at front and sides, a second flounce, placed at a little distance above the other. The back of skirt is enclosed by two bands of black velvet ribbon, which are continued along the side seams of *corsage*, and are terminated at bottom by large groups of bows, below which are spiral folds of white lace. At back of waist is a *papillon* bow of the velvet ribbon, and from beneath the *bouffant* start floating ends of broader velvet ribbon. The top of *corsage* is trimmed by folds of bright blue silk, edged by narrow white lace, and finished at back by a *papillon* bow of the velvet ribbon. The sleeves form puffs of muslin. For front view see page 5.

#### BALL COSTUME.

Fig. 3.—Dress à trois jupes of pink silk, and of white and of pink tarlatan. The under skirt is of pink silk; and is arranged in groups of *fluted* pleats which start from the waist and are alternated by plain spaces. The second skirt is of white tarlatan edged by a flounce of white lace: the third or upper-skirt is of pink tarlatan, and is edged by a flounce of lace of the same color: both the second and the upper skirt are caught up at sides, and fall *en draperie*. *Corsage à basques* of pink silk: the *basques* form in front a deep point, the sides being sloped up, and the back forming a smaller point: the *basques* are edged by a frill of lace headed by two *biais* bands placed close together: the fronts close by buttons, and the top is trimmed *en bertha* by folds of white tarlatan edged by narrow lace; on the chest is a flower. The sleeves are formed of *bouillonnées* of white tarlatan.

The *Corsage* pattern is given full-sized.

These Ball Costumes are designed by M<sup>me</sup> E. ELISE, Rue Richelieu.

#### PLATE THE FIFTH.

No. 1. CHAPEAU of black velvet, having a *bandeau*, *brides* and curtain, of red velvet. The brim is turned up and is edged by very narrow white lace. On the top of crown and at the back are vine leaves.

No. 2. CAPOTE of light grey velvet, forming a triple pleated curtain. The front of brim, which is turned up, is of black velvet, and the inside is trimmed by a garland of leaves. At left side are some leaves, with short ends of black velvet ribbon.

No. 3. CHAPEAU of brown felt: the crown is surrounded by a draped band of cream colored silk, which forms puffs at back and front.

No. 4. Morning CAP of white muslin. The crown forms a puff and is surrounded by a *gaufréd* frill headed by a *râching* of the muslin. At back are bows of blue ribbon. MAISON LESIRE.

No. 5. CAPOTE of light brown velvet, having the crown and the brim pleated, and edged by narrow white lace, and headed by a garland of small leaves: at the back is a spray of leaves with some loops of black velvet ribbon, and starting from the right side, two black ostrich feathers fall over the crown.

No. 6. CHAPEAU of blue silk, having the brim turned up and bound by black velvet. The inside is trimmed by black astracan and edged by a *fluted* frill.

At left side is a long blue ostrich feather, and in front are two loops of black velvet lined with blue silk. The crown is surmounted by some blue flowers, and an *aigrette* of the same color.

No. 7. CHAPEAU of *cérise* silk. The brim is turned up and is edged by a *fluted* frill, and the inside is trimmed by a broad draped *bandeau* of black velvet, terminated at right side by loops and ends of velvet ribbon accompanied by some pale yellow flowers. Starting from the same side (near the back) are two *cérise* ostrich feathers, of which one falls over the crown, and the other towards the side.

No. 8. HABIT-SHIRT of thick white muslin. The neck is slightly opened, and is finished by a collar forming in front two embroidered points. The cuffs of sleeves are finished in accordance: the front is arranged in folds and is studded by small pearl buttons. MAISON LESIRE.

No. 9. CHAPEAU PICOLINO of grey felt, having the brim edged by a very narrow *fluting* of white muslin headed by a band of black velvet. The crown is surrounded by a drapery of Cardinal red silk, and at left side is an ostrich feather of the same color. The right side and back are trimmed by bows and loops of black velvet ribbon.

No. 10. CHAPEAU of grey felt, having the brim turned up and bound by black velvet. At left side are large bows of light brown silk, bound by black velvet, and starting from these bows a black ostrich feather crosses the front. On the crown is a rose with foliage, and at the back is a second ostrich feather of the same color as the one already named.

No. 11. TOQUET of black silk and astracan. At left side are large bows of blue velvet, and at back is a long black ostrich feather which starts from the crown.

No. 12. CAP of white muslin; the crown, which is puffed, is surrounded by a *gaufréd* frill put on with an upright heading, and a band of pale pink ribbon. The frill is turned up at back, and underneath it are loops and ends of the ribbon. MAISON LESIRE.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

\* \* These patterns are of the greatest utility to Ladies, as they are all warranted for the accuracy and novelty of their style. Experience has proved that the patterns contained in each number, are actually worth double the price charged for the Magazine.

JANUARY.—The Parisian Cuirasse with *basques*, and the Princess Evening Corsage with *basques*.

FEBRUARY.—A Lady's Waterproof with sleeves and cape; the back having a large pleat in the middle; and a Basquine Body for a little girl about 11 years old.

MARCH.—The Mousquetaire Paletot, tight-fitting at back, and falling square in front. The Empress Corsage, a most elegant style of dress body, open *en cœur* at neck.

APRIL.—The Alexandra Polonoise or Tunique, a very elegant and fashionable pattern, given in its full length.

MAY.—The Princess Casaque a Gilet with *basques*, and the Countess Corsage with *basques*.

JUNE.—The Ascot Paletot for outdoor wear, and the Beatrice Corsage a Basques.

JULY.—New form of Tablier, Evening Corsage a Basques, and a very novel Corsage a Basques, for little girl.

AUGUST.—The Indian Tunique and Peplum Corsage.

SEPTEMBER.—The Ulster Cloak or Paletot, and a Polonoise for a little girl about ten years of age.

OCTOBER.—The Queen Casaque and the Delhi Corsage.

NOVEMBER.—The Duchess Pelisse, close-fitting and single-breasted, with long skirt.

DECEMBER.—The Louis XV Pelisse, short at back with long rounded ends in front, and an Evening Dress Corsage with long point in front.

\* \* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dorey & Co. 1, Kelsø Place, Kensington, London, W.

A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was explained in our number for February 1874, which will be sent post free for stamps.

BACK VIEW OF PLATE 1.



Fig. 1,

Fig 2

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig.3,

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

## BASIL RAYMOND'S WIFE.

BY THE AUTHOR OF

"My Railway Adventure," &c., &c.

### CHAPTER I.

"For shame, Basil! your brother's mildness under your violent conduct ought to protect him from such frequent repetitions of it."

The speaker, a tall aristocratic-looking woman, still in the prime of life, rose as she spoke, and laid a restraining hand on the arm of her second son, Basil Raymond.

The touch seemed to control his rage, for his manner changed, a sullen heavy look replacing the passionate expression which had marked his face as he glared at his elder brother.

They were a strong contrast, the two sons of Mrs. Raymond of Cleetonholt.

The elder, Frederic, who had recently succeeded his father in the honor and wealth appertaining to the ownership of so large an estate, was an intellectual-looking man of about thirty, with the dark hair and eyes, the slender limbs and delicate proportions of the father who had reigned before him at Cleetonholt. He was not very popular among his dependents or the neighbouring gentry, for a shy reserve, born perhaps of his seclusion and "learned leisure" placed a barrier between him and others, which was hard, if not impossible to throw down.

A handsome man was Basil, the second son, —the inferior unit, as he sneeringly called himself sometimes, for whom, owing to the law of entail, his father could do nothing, and whose provision for life was a small estate, in value about three hundred a year, which had descended to him from his maternal grandfather. Herein lay the secret of the constant vexations to which Mrs. Raymond and her elder son were subjected. Basil was jealous of his brother's position, and being by nature too envious to rejoice in his better fortune, and yet too proud to profit by Frederic's generosity, he passed his days in sulky or violent protest against the cruel fate, which had fixed his income by hundreds and his brother's by thousands.

A handsome man was Basil, with aquiline features, fair complexion and brown hair, but underlying this bright exterior was something not so pleasant to the discriminating eye. There was a falling off in that handsome face, the mouth and chin were weak, the forehead narrow, and when he turned, the movement showed a fuller development of the back of the

neck than is compatible with perfect harmony of the human form. Only a critical reader of character would have drawn sinister conclusions from these defects, they were so slight; but now and then, in anger or musing, the expression of the countenance so altered, that the change would have warned the veriest idiot to beware of Basil Raymond.

He was not naturally designing, he was rash. He was not naturally cruel, he was self-indulgent. He was not naturally mean, generosity gave him the greater pleasure; but to the core of his heart Basil Raymond was selfish. If he wanted a thing, a dogged, persistent selfishness goaded him to obtain it somehow, *anyhow*: and if one stood in his way, barring that thing from him, either by might or right, the lower feelings of his nature, dormant when he was gratified and content, awoke and prompted him to sweep that impediment from his path. There might be hope that a madman would relinquish his victim, hope that a lion would forego his prey, but none that Basil Raymond would deny himself a coveted pleasure, whatever the cost to others.

Sullenly enough he looked at his mother, as she interfered to stem the torrent of violent language which poured from his lips in addressing his brother. Frederic Raymond, notwithstanding his quiet yielding nature, on this occasion looked boldly at his brother, and said,

"Now that I am able to speak, Basil, let me tell you once for all that I will have neither Broadbent nor his fellow-lecturers on my land. My people are now content, and though their mode of life is different from that of the cutlers and bowie-knife makers of Shopfield, yet they may be influenced by the mock eloquence of those democrats, and instead of the peaceful use to which they now put their scythes and billhooks, they may be misled into beating them into swords for the purpose of intimidating me into raising the tariff of wages."

"Which in such a case you would do," sneered Basil.

"Of that allow me to judge when the time comes," responded his brother, "it is now my duty to prevent the possibility of such an event by destroying all chance of the only influence which could bring it about."

"It is so natural," said Basil still sneering, "for the lord of the soil to dread the sinister influence of the democrat."

"Basil," interrupted his mother indignantly "you speak as if you had neither part nor lot in our good name and blood, but were, rather one of 'the people' you are so fond of quoting



and sympathising with."

"Perhaps it would be better for me if I were," he answered bluntly, and turning on his heel, he left the room. In another minute they heard him go whistling by the window in the direction of the stables.

"He is going to Shopfield again, I suppose," commented Frederic, turning to his Schiller with a shrug of the shoulders. Mrs. Raymond sighed, but made no answer, and there was a cloud on her handsome face during the remainder of the evening.

Meanwhile Basil, mounting his horse, rode down the shady drive, and issuing from the lodge-gates proceeded at a sharp canter along the high-road. He slackened his pace however as he approached the Rectory, where the old clergyman lived who had prepared him (with his brother and a third student) for college.

The rectory lawn was divided from the road by a high laurel hedge, but through the gate Basil caught sight of a girlish figure in a light dress, reading under the shade of a spreading cedar. Without being actually beautiful her face had a nameless charm which would live in the memory of one who saw it, longer than mere correctness of feature or beauty of coloring. Not strongminded was Nora Somerville, as her face showed, but clinging and grateful for affection, though, if the truth must be told, the amount of admiration which she received, rendered her somewhat vain, and fond of exercising her power. Seated by her, scanning with eager gaze the fair bending face, was Felix Dormer, the ex-pupil of Nora's father, and fellow-student with the Raymonds.

He was hopelessly in love with Nora, and at his father's death, had forsaken his native county, purchased a small estate near Cleetonholt, and set patiently to work on a sometimes apparently-hopeless task, to win Nora Somerville for his wife.

As Basil's horse stopped at the gate, both Felix and Nora looked up, the former with a frown, the latter with a blush. A short merry chat ensued, in which Mr. Dormer did not join, but Basil announcing his intention to ride to Shopfield, soon concluded the interview, and rode away.

"I hate Basil Raymond," said Felix Dormer sullenly, as with lowering brows he watched the man ride away in the summer sunshine.

"Oh! Felix," remonstrated Miss Somerville, and her words were accompanied by a blush which struck like fire deep down to Felix Dormer's jealous heart.

## CHAPTER II.

While Basil Raymond rides through the green lanes and white highways which make up the five miles' distance between Cleetonholt and Shopfield, we, borrowing the author's coat of darkness and shoes of swiftness, will pass him on the way, and enter the dingy, noisy town, where the clatter of voices, and the whir of machinery seem never silent; where the men jostle each other in the streets, and then exchange glances as savage as if they were the transatlantic braves whose belts they supply with bowie-knives and other equally attractive outlery; where the slipshod women who pass to and fro, taking their husband's meals, or hurrying home from toil to cater for clamorous children, look jaded, spirit-broken and cowed. Hard work in its barest, gauntest form appears at Shopfield.

In one of the second-rate streets, stood the shop and dwelling house of John Broadbent, the artisan whose democratic eloquence as once exercised at Cleetonholt, so offended Frederic Raymond, and so often exercised in taverns, or on waste pieces of ground at Shopfield, so enchanted the working-men. John Broadbent cared little enough for business, and was but seldom seen in his workshop; his well-stocked shelves were due to the vigilance of his brother and partner, whose talents were purely of a business order. Peter admired his brother's eloquence, and his zeal for the working classes, therefore he allowed him full scope for exercising them, by grinding down the wages of his own few workmen, that the more profit might accrue to the business.

Beyond the shop—which though small, was a formidable looking place with its array of hatchets, cutlasses, knives, &c. &c.—lay the private sitting room of the family, and here (while we loitered in the town), came Basil Raymond, to talk with Broadbent about trade-unions, rights of the people, &c. and to look—his heart in his eyes,—at Mary Broadbent, the radical's daughter.

She was beautiful beyond description: on her loveliness king and peasant must have agreed, but it was not the high-bred style of beauty which had distinguished Mrs. Raymond in her youth, nor the innocent grace which marked Nora Somerville. Her charms were vivid and sensuous, more remarkable for warmth of coloring than delicacy of outline: such beauty as charms the masses.

One could fancy her leading captive a multitude by the fire and witchery of her glance, but no imagination could picture her sitting

quiet and subdued by the home fireside.

Basil had seen her at one of the democratic meetings headed by her father, which, hearing of, he had attended for a frolic, and where, looking into Mary's black eyes, he forgot the speeches. He thought if the ancient Essex blacksmith's daughter had been a tithe as beautiful, it was no wonder the excited populace espoused her father's quarrel. He thought, too, of Charlotte Corday, and the uplifted knife, and looked again at Mary. The mouth showed a resolute will, and as by accident their eyes met, a fearless, reckless soul looked forth from hers at Basil Raymond. I think if she could have traced her ancestry, Mary Broadbent might have found a distant progenitor among the fierce Roundheads who clamoured two hundred years ago for the kingly blood.

A strong friendship had grown between Basil and Broadbent, and the radical's heartily expressed condemnation of the laws of property, the rights of entail, &c. fanned the flame of Basil's unbrotherly envy into a fierce heat.

"It is a shameful mockery," he said that evening in Broadbent's parlour, "that I should be born to no share in my family's inheritance, and my brother to take all. It is enough to make me forswear name and family, and become one of the people."

Broadbent looked curiously at him for a moment before replying, then said deliberately,

"You are your brother's heir, and he is not strong." A flush—the remnant of honor perhaps—burnt on Basil's cheek, but as he looked into Mary's face, seeing her eyes brighten, and her slow smile dawn, a reckless demon leapt into his heart, changing envy to hate.

"Mary," said Broadbent to his daughter, a fortnight later, "what do you think Mr. Raymond will do?"

"As he says," she answered briefly, "go abroad."

"And you?"

"I go with him if he asks me."

"As —?"

"His wife," she answered, a clear light in her eyes, and a smile on her lip.

John Broadbent rose, and putting one hand on his daughter's shoulder he said,

"You are right, Mary, but I know Basil Raymond better than he supposes. Look here, my girl, if your lot is to be cast with his, there may come a time when you will need protection *against* him instead of *from* him. He will marry you — I will secure that—but be not too sure he will not weary of you. I know the hearts of these aristocrats; they will sacrifice their positions for a passion or a whim, but

when the fancy is over, they are no longer of the people, and the worn-out whim is sacrificed to position in return."

"I know it father," she said calmly.

"Be prepared my girl; I have foreseen this, and have provided a safeguard for you. Take this, I made it myself."

He placed in her hand a small sheathed dagger. She drew it from the case. It was a pretty toy—but oh! how dangerous, its smallness, its brightness, its fine tempering.

"Thank you for all father," she said, sheathing it with a curious smile. "I accept your safeguard, and the sight of it shall remind me that none must neglect or insult a daughter of the people."

(To be continued.)

### THE FULL-SIZED PATTERNS.

*N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figures: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.*

Our first pattern is the VENETIAN CASAQUE as represented on the first figure of plate 1. It is nearly tight-fitting, and has a very wide full sleeve. The pattern consists of back, sidepiece, front and sleeve: in the front the puff or fish which is taken out to define the figure is marked by pricking; the notch in the armhole shows the place for the forearm seam of the sleeve.

Our second pattern (all the pieces of which are marked by one round hole,) is the PRINCESS LOUISE CORSAGE FOR AN EVENING DRESS, of the style represented by figs. 1 and 3 of plate 4. This pattern consists of four pieces;—back, sidepiece, front and sleeve.

### The Theatres.

During the month, Mr. Barry Sullivan has been acting, in conjunction with Mrs. Herman Vezin, at DRURY LANE, in *Macbeth* and *Richard the Third*, to very large and appreciative audiences. The theatre is now opened for the representation of the Christmas Pantomime, which is this year very effective and entertaining. It is called *The Forty Thieves*,

This year's pantomime at COVENT GARDEN is called *Robinson Crusoe*, and that produced at the ADELPHI is a very original and attractive entertainment, eminently calculated to amuse the young people for whom it is written and arranged.

POISONS ON THE TOILET TABLE.—The Chemical Lecturer to the London Hospital, in his amusing discourse on "Fast Colours," pointed out the evils arising from the use of some of the so-called hair restorers and dyes: certain of which contain metallic poisons highly injurious to the system of the consumers. The use of such obnoxious articles is really unnecessary since a thoroughly efficient, and at the same time harmless preparation, viz: ROWLAND'S MACASSAR OIL, has been extensively used for upwards of 70 years. Price 3s. 6d.; 7s., (10s. 6d. family bottles equal to 4 small), and 21s. Sold by Chemists, Perfumers, and Hair-dressers. Ask for "Rowlands' Macassar Oil," and take none but Rowlands', theirs being the only genuine.







February 1877

*Le Monde Élegant*





February 1877

Plate 2

*Le Monde Élegant*









February 1877

Le Monde Élegant

Printed





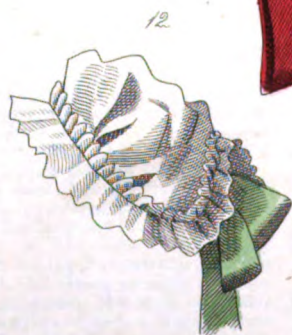
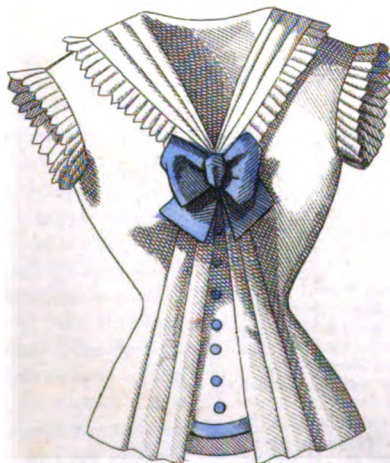
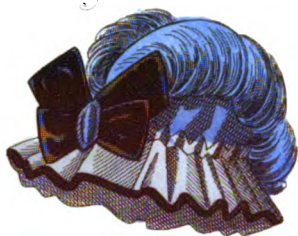
February 1877

Le Monde élégant

Plate 4







February 1877

Le Monde Élegant

Plate 5





THE

# Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No 688.

FEBRUARY, 1877.

VOL. 54.

## Observations

### ON LONDON AND PARISIAN FASHIONS.

We are now approaching the close of the Winter season of 1876-7, a season which, in England has been most unfavorable for the display of outdoor Costumes. With the opening of Parliament, the London season, and its brilliant receptions and evening festivities, may be said to commence, and the Evening and Ball dresses which are being prepared by the best *Artistes des Modes* are unusually elegant in style, and brilliant in effect. Our third and fourth plates are entirely devoted to Evening dress, and contain a very choice selection of the most beautiful Toilettes.

Our first plate contains two novel styles of Pelisse for Winter wear, while our second plate shows Costumes suited for the transitional period, between the end of Winter and the beginning of Spring.

Pelisses, Casagues, and Sleeved Mantles are all worn rather long. The short-skirted Winter Jackets and *Casagues* are quite gone out of Fashion. Some Pelisses are made of very thick soft cloth, and are trimmed by bands of silk braid, which relieve the somewhat heavy appearance of the material, as shown on fig. 1 of plate 1.

The latest novelty for outdoor wear is the Sleeved Mantle of black velvet, shown on fig. 3 of plate 1. The wide round sleeve cut in one piece with the back, has a very graceful effect, while the trimmings of silk or satin piping and lace, give a very rich appearance to this elegant Mantle; it has been designed expressly for a Lady of the highest rank and of the most refined taste. This style of sleeved Mantle, made in lighter materials and with suitable modifications of form, will probably take its place among the fashionable garments for the Spring.

In Dresses there is but little change in the skirts; the under skirts nearly always have flounces at the bottom; the upper skirts form very long *tabliers* at front, and are slightly draped at back.

Corsages have the *basques* long; they are of the *Cuirasse* form, fitting the body as closely as possible.

Costumes composed of two shades of color are still fashionable. Plate 2 shows a grey Polonaise over a black under skirt, and a light brown Polonaise over a dark brown skirt; both these costumes are in the most perfect taste, and give an exact idea of the present fashion.

The Polonaise still keeps in great favor, and seems likely to remain in Fashion for some time: it is cut very long, reaching nearly to the bottom of under skirt, before it is draped and caught up. Some of the most novel Polonaises are cut open at sides nearly to the waist. As we said last month, the fronts are often cut to open in a slanting direction from side to side, in the manner indicated by our first full-sized pattern.

Bright colors, mixed with a good deal of white muslin or *tulle*, are very fashionable for Evening dress, as will be seen by our 3rd and 4th colored plates. The *Princesse* form (without seam at waist) is just now the most fashionable style for Evening wear.

Our fifth plate contains a great variety of Hats and Bonnets, &c., carefully selected from the first Parisian houses.

### THE FULL-SIZED PATTERNS.

*N. B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figures: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized pattern is the new POLISH COR-SAGE, with fronts opening in a slanting direction from right to left. The *basques* are rather long, especially at back, where they form a deep point. The middle of front is marked by a row of pricking, so that the slanting direction of the opening may be seen at a glance. The figure is defined by the two large fishes which are also marked by pricking. This pattern consists of back, sidepiece, front, and sleeve. Instead of the *basque* forming a long point at back, it may, if preferred, be cut with a small Jockey skirt, like that of a Lady's Riding Habit, by adding to the back skirt a small corner on each side the point.

Our second pattern (all the pieces of which are marked by one round hole), is a PELISSE FOR A LITTLE GIRL: it is similar to that shown on plate 1, except that in the colored engraving the skirt is a little longer: this pattern consists of back, sidepiece, front and sleeve: it may be lengthened as required, by adding on equally all round the bottom of skirt.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of two shades of light grey silk. The lower skirt is trimmed at bottom by a flounce of silk of a much darker shade of grey, arranged in small pleats, crossed in the centre by a band of the light silk, and divided into sections by pleats of similar silk. Above is a flounce of the light silk, having but little fullness, and put on with an upright double heading. The upper-skirt is edged by a tassel fringe, headed by a fancy embroidered band of dark and light grey silk. The back is pointed, the sides being caught up, crossing the front to form a round draped *tablier*: see front view on page 5. Tight-fitting *Pelisse* of brown cloth, the bottom edge is cut in small vandykes bound by black braid. The fronts are slightly open at neck, and close to the bottom edge (see front view on page 5. At each side of the front of skirt are two bands of trimming formed of rows of braid placed close together, these bands are carried up at sides nearly to the waist, where they terminate in points fixed by buttons. A similar trimming is carried along the edges of front opening, across the shoulders and down the back to within twelve inches from the bottom edge; at the centre of back is a rich ornament of *passementerie*, terminated by a tassel. The sleeves are finished at wrists by cuffs, ornamented by small scallops bound by braid. Chapeau of black silk, with a brown feather and garland of pale yellow flowers.

This *Pelisse* may be cut from the full-sized pattern given in November last, by shortening the skirt and adding a narrow pleat at the side-seam, starting from the waist.

#### YOUNG LADY'S COSTUME.

Fig. 2.—Dress of very dark brown silk, having a fluted flounce at the bottom. Tight-fitting *Casaque* of bright blue velvet: the bottom is edged by a band of brown fur, and the garment is trimmed at the centres of back and of front by bands of narrow black braid, forming long points, filled in by cross-bars of similar braid, each point terminated by loops of the braid, and tassels. Starting from beneath the arms, fancy trimmings of the braid are carried nearly to the bottom edge of the *casaque*, and are terminated by tassels and buttons. The sleeves have cuffs, finished by bands of fur, and the neck is surrounded by a small upright collar of velvet. Black velvet Hat, edged by a band of fur and trimmed by a blue ostrich feather.

The pattern of this *Pelisse* for a child is given full-sized.

#### PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of very pale green silk. The under-skirt is trimmed by a flounce,

headed by fringe and by a *biais* band. The sides of upper-skirt are caught up, and fastened by bows and single ends of black velvet ribbon, the front forming a *tablier* edged by fringe, and the back falling in a draped point. Mantelet of black velvet. The front is nearly covered by a sort of *plastron* formed of small folds of black silk which also cross the shoulders and cover the upper portion of back: the outer edge of this trimming is finished by a narrow frill of black lace: the bottom of the garment is trimmed at sides and back by a band, formed of similar folds of silk studded by buttons, and edged at the upper side by a frill of lace, continued from the *plastron* already described; at the edge is a tassel fringe, and the fronts close by buttons. The sleeves are cut in one with the backs of the Mantelet, they are loose and round, and are trimmed in accordance with the rest of the garment, each sleeve being finished at back by a bow with short ends. Chapeau of white felt, trimmed by a *cérise* or trich feather, and a garland of flowers of the same color.

The Costumes on this plate are from the MAGAZIN DU PETIT ST. THOMAS.

### PLATE THE SECOND.

#### PROMENADE COSTUME.

Fig. 1.—This Costume consists of an under-skirt of black silk, with a Polonaise of pale grey cashmere. The under-skirt is trimmed by three flounces, the upper one headed by a *ruche*. The sides of Polonaise are hollowed out nearly to the waist, and are caught up just above the openings and fastened by bows of black ribbon, thus causing the back and front to be slightly draped: the hollowed out spaces are filled in by pointed pieces of bright blue silk crossed by bands of narrow black ribbon, and each ornamented by a bow. The bottom edge of both front and back are rounded, and are finished by *biais* bands which are continued up the sides: the skirt is edged by narrow double frills, and the centre of front is studded by small black silk buttons. The *corsage* is trimmed by a flat collar, edged by narrow fringe, and meeting on the chest, the space to the neck being filled in by the blue silk crossed by narrow bands of black ribbon: the sleeves are trimmed in accordance, and have *ruches* at the wrists. Chapeau of black velvet, and of blue silk. For front view of this figure, see page 5.

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes and Polonaise en suite, of light claret colored silk with very narrow stripes. The bottom of under-skirt is trimmed by a flounce, headed by fringe, with a band of fur, and a fancy trimming formed of circles and rows of narrow black braid. The upper skirt is edged by fringe, and is caught up at sides, the front being trimmed by the fur and braid. The Polonaise is finished in accordance, the fur being headed by a much broader band of the braid trimming. The fronts close by buttons (see front view on page 5.) The centre of back is ornamented by a

band of the braid trimming, which is continued to about half the depth of skirt, and is terminated by loops of black ribbon, and enclosed below the waist by two rows of black fancy gimp forming a long oval; this is met by a festoon-shaped trimming, formed by the rows of braid edged by fringe. The sleeves have at wrists bands of fur, which are continued up the backs, and starting from the tops, bands of the braid trimming are carried nearly the entire lengths. Capote of *cérise* velvet, with white lace and a black ostrich feather.

*This Polonaise can be cut in a similar manner to our full-sized pattern given in November last, but that pattern being for a Pelisse, the size will of course have to be slightly reduced, as explained in our No. for February, 1874.*

#### PROMENADE COSTUME.

Fig. 3.—Under-skirt of brown silk, with a Polonaise of light drab cashmere. The under-skirt is arranged in groups of fixed pleats from the waist, each group enclosed by narrow scallops studded by small velvet buttons, alternated by spaces, covered with narrow flounces placed horizontally. The Polonaise closes obliquely from right to left side, and has the edges scalloped at front and sides studded by buttons, (by which the garment is closed), the whole is finished by fringes. The back of Polonaise skirt is trimmed by the fringe only, and is caught up at each side by a large bow and ends of dark brown ribbon, as shown by the back view on page 5.

*The manner of cutting slanting openings or Polonaises &c., is shown by our first pattern.*

### PLATE THE THIRD.

#### BALL COSTUME.

Fig. 1.—Dress à deux jupes of white muslin; the bottom of underskirt is trimmed by a fluted flounce, headed by a biais band. The upper skirt and corsage are cut in one à la *Princesse*, the skirt is edged by a frill of white lace, and is caught up at back and fastened by a sash of striped rose-colored and white ribbon; the front of skirt forms a draped *tablier*, as shown by front view on page 5. Just above the sash, the back of skirt is cut in a semicircular form, and the opening is edged by a frill of lace headed by a *bouillonnée*, thus imitating a sort of jockey, having at each end a small bow of rose and white ribbon. The top of *corsage* is trimmed by a frill of lace, with a narrow upright edging, and the sleeves form puffs. This Costume is suitable for a very young lady.

#### BALL TOILETTE.

Fig. 2.—Dress of white muslin and of pale blue silk. The lower half of under skirt is covered by flounces of the muslin and silk placed alternately, and at the right side are bows and ends of blue velvet ribbon with yellow pansies. Over this skirt are two round draped *tabliers*, one of white muslin and the other of the blue silk, each edged by a flounce of white lace, and both are caught up and attached at the back. Upper-skirt and *corsage* *Princesse*

of white muslin: the skirt is edged by a flounce of lace, the front is shorter than the back, and is caught up at sides and fastened by *bouquets* of yellow pansies, the back falling slightly *en bouffante*. The top of *corsage* is trimmed by *revers* of the blue silk, edged by narrow white lace, these *revers* are slightly pointed in front, and round at back; (see back view on page 5.) The sleeves form puffs of the silk.

#### BALL COSTUME.

Fig. 3.—Dress à deux jupes of white muslin and of scarlet silk, with trimmings of white lace and of black velvet ribbon. At the front of under-skirt is a group of perpendicular fixed pleats enclosed by broad bands of scarlet silk, at each side of which are narrow flounces. The front of skirt is partially covered by three *tabliers* of white muslin, graduated in depth; the lower *tablier* is slightly pointed, and they are each edged by a flounce of white lace, headed by a band of black velvet ribbon. The *tabliers* are caught up and fastened at each side by a group of loops of black velvet ribbon with single floating ends. The *corsage* is cut in one with the back portion of skirt, which forms a train, the bottom is trimmed by several flounces, and at the sides are pointed *revers* of scarlet silk, edged by flounces of white lace with bands of black velvet ribbon, and narrow lace. The front of *corsage* forms a *cuirasse*, edged by a frill of lace with a band of the black velvet ribbon, having bows at each extremity. The *corsage* is closed by buttons and is trimmed by two rows of narrow edging. The top is trimmed *en bertha* by scarlet silk, edged by the black velvet ribbon and narrow lace, and on the chest is a rose. The sleeves form puffs of white muslin. For back view of this figure see page 5.

*These Ball dresses are designed by MADAME BREANT CASTEL.*

### PLATE THE FOURTH.

#### BALL COSTUME.

Fig. 1.—Robe *Princesse* formed of puffings of toned white muslin, with pale yellow trimmings. The front of skirt is covered by horizontal puffs extending to nearly two thirds from the bottom, above which are folds; this portion of skirt is enclosed by narrow *ruches* of pale yellow silk with white lace edging; at the side and back of skirt are *bouillonnées*, which are divided into sections by *ruches* and edgings like those just described, the back of skirt forming a train. The *corsage* is composed of folds of muslin, and is trimmed à *bretelles* by the *ruches* and lace edgings, continued from the back of skirt, and extending to the front of waist, (see front view on page 5); from this point start two scarf ends of the muslin, which are carried round the figure and cross each other at the back, where they are united by sprays of wheat-ears, and terminate in floating ends. At front and back of waist are groups of wheat-ears, and the sleeves form puffs edged by fluted frills.



BALL TOILETTE.

Fig. 2.—Dress à deux jupes: the under-skirt is of bright blue silk, and is trimmed at the bottom by a *flûted* flounce of white muslin, headed by a thick *rûche*. Upper-skirt and *corsage à la Princesse*, of white muslin: the left side of skirt is hollowed out and is caught up and fastened by a garland of blue flowers, which is brought round the figure from the right side of waist, and is accompanied by loops and floating ends of black velvet ribbon. The skirt is edged by a flounce of white lace headed by a *biais* band of muslin, and the hollowed out space at left side is filled in by a pointed tab of muslin similarly edged: the *corsage* is partially high, and forms a point both at back and front, and is trimmed by a frill of lace: on the chest are some blue flowers, with bows of black velvet ribbon; the sleeves form puffs. For back view see page 5.

BALL COSTUME.

Fig. 3.—Dress à deux jupes: the under-skirt is of pink silk, and is entirely without trimming. The upper-skirt and *corsage* are cut à la *Princesse*, the front and sides of skirt form a draped *tablier*, edged by two flounces of white lace: the back is hollowed out nearly to the waist and is filled in by a straight piece of muslin, covered by flounces, and extending to the bottom of the under-skirt, this part of the skirt is attached to the hollowed out part, by draped folds of muslin. The figure is encircled by a garland of foliage, which starts from large roses at the sides of waist. The *corsage* is rounded both at back and front, and is trimmed *en bertha* by a frill of lace, and a scalloped frill of muslin. The sleeves form puffs. For front view see page 5.

These Ball Costumes are from the MAGAZIN DE LA PAIX.

PLATE THE FIFTH.

No. 1. CHAPEAU *Timbale* of grey felt: the brim is bound by *cerise* silk, and the crown is surrounded by a drapery of similar silk edged at the lower side by ball-fringe, and forming large bows at the back. At the left side of crown is a bird's wing. M<sup>ME</sup>. ANDRÉE.

No. 2. CAPOTE of grey silk: the frill at front and at sides is headed and bound by black velvet, and at right side is a group of black and of crimson velvet ribbon with floating ends. The curtain is double, and at left side (near the front) are two small straight feathers. M<sup>ES</sup>DAMES BRIE ET GÉOPHON.

No. 3 is a Russian *Toque* HAT of light brown velvet, having the brim covered by fur of the same color: at right side is a blue and green drooping feather with two short straight feathers. M<sup>ME</sup>. HUSBAND.

No. 4. Morning CAP of thick white muslin. The crown forms a puff and is surrounded by a *flûted* frill and a draped band of pale lavender *foulard* silk terminating at back in puffs accompanied by a frilled lappet of muslin. MAISON LESIRE.

No. 5. CAPOTE of blue and of grey silk: the crown is of blue and the frill is of grey silk, bound by black velvet. In front is a group of black velvet bows, starting from which, a sky blue ostrich feather falls over the crown. M<sup>ES</sup>DAMES BRIE ET GÉOPHON.

No. 6. HAT of brown felt, trimmed by puffs and draped bands of silk of the same color, with roses and black ostrich feathers. Inside the front is a *rûche* of rose-colored silk. MADAME ANDRÉE.

No. 7. CAPOTE of black velvet. The front is trimmed by white lace with a heading of rose colored velvet ribbon. The curtain and *brides* are of white lace, the curtain being headed by a heading of the velvet ribbon, and from underneath start loops of broader velvet ribbon of the same color. In front is a rose-colored ostrich feather. M<sup>ES</sup>DAMES BRIE ET GÉOPHON.

No. 8. *Corsage à basques* of thick white muslin. The neck is open and is finished by a collar formed of folds and edged by a *flûted* frill, and on the chest are bows and short ends of blue silk. The front of *corsage* is slightly open to the extremities of *basques*, the edges of opening being finished by two tucks. The intermediate space is filled in by a plain piece of muslin edged by a band of blue silk and studded by blue buttons: the arm-holes are encircled by *flûted* frills of muslin. MAISON CAPRICE.

No. 9. CHAPEAU of grey felt, having the brim turned up, notched out at sides, and bound by lavender velvet; the crown is surrounded by a draped band of the lavender velvet, and starting from a buckle at left side, a black ostrich feather falls towards the back, which is also ornamented by an *éventail* and lappet of black lace. MADAME BOIREAU.

No. 10. CHAPEAU of blue silk, having the sides of brim turned up and lined by black velvet. At left side is a group of loops of blue ribbon fastened by a buckle and accompanied by some blue and white flowers and a blue ostrich feather, and at the back is a feather, with a single floating end. MADAME ANDRÉE.

No. 11. CHAPEAU of *cerise* silk, having the brim turned up and lined by black velvet, with a binding of the silk. In front are two bows and the summit of crown is surrounded by a thick garland of pale green foliage. The inside is trimmed by a similar garland, and at back is a puff of the silk accompanied by a loop. MADAME BONDY.

No. 12. Morning CAP of thick white muslin; the crown forms a puff, and is surrounded by a frill with an upright *flûted* heading. Starting from under the frill at back, are loops and a single end of lavender ribbon. MAISON LESIRE.

HOME.—The fireside is a school of infinite importance; it is important because it is universal, and because the education it bestows, being woven in the woof of childhood, gives form and colour to the whole texture of life.

BACK VIEW OF PLATE 1.



Fig. 1,

Fig 2

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

## BASIL RAYMOND'S WIFE.

## CHAPTER III.

After two years of foreign travel, Basil returned to Cleetonholt. There was an indefinite change in his manner which puzzled every one, and which ill accorded with his voluble account of the idle, pleasure-seeking life he had spent upon the continent. Remembering his character, however, so quick to take offence, and so impatient of contradiction, neither his mother nor brother cared to question him further.

Basil found one change in his home, namely, the presence of Nora Somerville. The old rector's death had left her homeless, and with but a slender income, and Mrs Raymond, having known her from childhood, gladly sheltered her until some arrangement of her affairs was finally made.

Felix Dormer's devotion was unchanged, time only had the effect of increasing his love. Mrs Raymond favoured his suit, Nora, touched by his long devotion, seemed inclined to turn to him with quiet affection, and trust her future life into the keeping of one who had loved her from childhood without a shadow of change.

Although no actual engagement existed, Felix visited Cleetonholt with the freedom of a lover, and all went merry as a marriage bell until Basil returned to England.

Changed though he was, he had all his old power to charm, and before a month was over, poor Felix Dormer lost the ground he had so patiently gained, and Nora gave her heart to Basil.

Determined to decide matters, Felix asked Nora to marry him, and was rejected. Rage, born of jealousy, took possession of him, and from that time he watched the lovers closely.

Basil Raymond showed himself no novice in deception, but Felix had a patient cunning which at last outwitted him.

Nora Somerville, whose pure, candid nature revolted at the slightest shadow of deceit, grew troubled when she marked the pains her lover took to conceal their attachment from those around. There seemed no cause for such a course, for she, though not an heiress, was born of as old a stock and as pure blood as the Raymonds, and Basil, the second son of his family, could scarcely be expected to make as brilliant a match as if he had been the heir of Cleetonholt.

Judge therefore of the young girl's perplexity and dismay, when Basil Raymond proposed

to her a private marriage. At first she listened in horror, and refused the proposal, but Basil, with the fervent eloquence which was one of his chief charms, at length dispelled the strong objections which she displayed.

Many days elapsed, however, before Nora Somerville gave her consent to that last false step, a secret marriage; but during that time Basil had made his plans, and when the poor girl's consent was at last obtained, he unfolded them to her.

She was to leave Cleetonholt upon a visit to an aged relative in London, from whose house she was to go with the man she had chosen for her husband after the ceremony, which was arranged to take place in an out-of-the-way City church.

Nora listened carefully, but with many a heart-pang, to the plans arranged for her, and when Basil had given her final instructions, she turned to him with a passionate gesture, saying,

"Oh Basil! is all this really necessary? This secrecy robs me of my purest joy in being your wife. Let me confide in your mother."

A gloomy frown settled on Basil's brow, and the old sullen look came over his mouth.

"You must please yourself, Nora," he said, "you must take me according to my own arrangements, or not at all."

The girl recoiled at his rough manner, and seeing this he controlled himself. The gay sunny Basil appeared again, with the bright smile and eloquent gesture, and alas! with the too persuasive voice.

He succeeded. Nora left the shelter of Cleetonholt for a dull three weeks' sojourn in London, from whence she departed to wander (at Basil's will) from place to place, happy at times, but too often feeling as she said, robbed of her purest joy by the secrecy which shadowed her life.

During the alarm which followed at Cleetonholt, Felix Dormer, who was eating out his heart with jealous rage in his lonely home, was summoned, and readily undertook a search for the missing ones.

His quest was quickly ended. Nora was found in a little suburban villa, Basil Raymond's wife. Felix could not gainsay the fact, but to both husband and wife he vowed vengeance.

"I will hunt out your past life," he said to Basil. "I will put together the story of your two years' absence, that absence which has changed you, and I will make you repent deceiving me."



Basil laughed at the words after Felix had gone, when he tried to soothe his frightened wife; but a quicker eye than poor Nora's would have seen that the threat had power to move him.

The next day he announced his intention of leaving the villa, and from that time followed their life of wandering. They went abroad, then returning, travelled from place to place in quiet English counties, but had no settled home.

They had been married eight months when they came to Barcombe, a little south western coast town, for a month. Nora loved the sea, and with an intense longing for an abiding-place had petitioned her husband to remain.

Without directly granting her request, Basil made arrangements for a longer stay, and in the quiet seclusion of her life there, Nora was forgetting her troubles.

#### CHAPTER IV.

The summer afternoon sun was hot overhead, as Nora sat shaded by a green umbrella on one of the cliffs outside Barcombe. She was reading, and the spot where she rested was a little grassy hollow, sprinkled with crowfoot and clover-blossoms. Her book was the *Faerie Queen*, but the poem was not so entrancing as to rivet her attention, and she often raised her brown eyes to look afar over the sea which lay before her in its summer calm.

At length she rose, closing her book, and shaking out the crisp folds of her dress, leisurely drew on her gloves. The green umbrella lay on the grass, and she, turning her face landward, after a lingering look at the sea, put out her hand to take it.

As she did so, she saw a man standing on the grassy slope not many paces from her. It was Felix Dormer.

Their eyes met, and she grew very pale. He crossed the strip of greensward which lay between them.

"I have found you, Nora."

"Why are you here?" she faltered.

"I knew I should find you," he continued not heeding her interruption. "The time is ripe now for me to speak."

She looked at him with steady eyes, though every muscle of her sensitive mouth was astir, and a strange fear came into her face. She could not see in this pale determined man, the old tender face of Felix Dormer.

She picked up her umbrella, and tried to pass him, but he stopped her quickly.

"Nora, you must listen to me, I have some-

thing to say that you little expect to hear."

"Let me pass," she said proudly. The momentary fear had gone from her face, the unsteady tone from her voice, and she looked unshrinkingly at him.

"Let me pass, Mr. Dormer," she repeated, "by what right do you bar the way?"

She took a determined step forward, but he laid his hand upon her arm.

"Well said, Nora," he sneered, "spoken like Basil Raymond's wife."

"You do well," she retorted, "to remember that I am Mr. Raymond's wife."

He broke into laughter, strange and mocking, which was echoed back from the projecting cliffs facing them at an angle. She turned pale.

"Why do you laugh?" she asked uneasily.

"I laugh at your pride, in a title to which you have no right," he answered.

"How dare you insult me?" she cried, "but you were ever a foe to my husband?"

"Your husband!" There was savage scorn in his tone.

"My husband," she repeated firmly, "you know that I am Basil Raymond's wife."

"I do not know it," was his answer.

"I will not listen to you," she answered, "you can have nothing to say to me that I care to hear, or ought to hear, and you cancel by your present behaviour all my old friendly feeling."

"*Friendly!*" he echoed with an upward glance as if appealing to the heaven to hear him. "She calls our past tie a *friendly feeling*."

"There was no tie between us," she replied quickly, "in my heart the childish affection changed to simple friendliness, which but for your conduct might have lasted our lives."

He struggled silently with his passion and conquered it.

"Nora," he said quietly, "I come as a friend, bringing you news which only a friend could safely tell. Basil Raymond is not *your* husband."

"I will not hear your falsehoods."

"As surely as I stand before you," he replied, "I speak the truth."

"I will hear nothing," she persisted, "let me go home."

"Home!" he almost shrieked, "home to what? to shame and scandal in any case, and if you remain with Basil Raymond, to open sin!"

With a white change on her face she staggered back.

"Oh! Felix!" She said no more. It was the single cry of the sharp agony of sudden conviction.

Smitten by the sight of her anguish, the passion faded from Felix Dormer's face.

"Forgive me, Nora," he said gently, "I have been too rough, but you do not know how love changes some men. If you could have returned my affection,"—

"Oh! go away!" she cried wearily.

"Nora," he persisted, "one thing more. I have written to Cleetonholt. Mrs. Raymond has promised to protect you if you will accept her care."

At first she did not answer him, but presently lifting her eyes to his face, she said suddenly,

"Have you any proof of what you state?"

"I have."

"Let me see it!"

He placed in her hands a small leather case. She accepted it silently, and turned from him. With a sigh Felix Dormer stepped back, and began to walk to and fro on the strip of green-sward.

There was no sound but the hum of insects, the occasional faint chirper of some bird less lazy than his fellows, and the murmur of waves lapping the sands under the cliff.

Nora sat down in the grassy hollow, and with trembling hands opened the packet, which contained papers only.

The first she unfolded was a copy of the certificate of a marriage, contracted three years before, between Basil Raymond and Mary Broadbent, at the Superintendent Registrar's Office, Gresham St., Shopfield. The other papers consisted of letters which had passed between the contracting parties.

(To be continued.)

**EARLY GLADNESS.**—So much of our early gladness vanishes utterly from our memory. We can never recall the joy with which we laid our heads on our mother's bosom or rode on our father's back in childhood; doubtless that joy is wrought up into our nature—as the sunlight of long-past mornings is wrought up in the soft mellowness of the apricot—but is gone for ever from our imagination, and we can only believe in the joy of childhood. But the first glad moment in our first love is a vision which returns to us to the last, and brings with it a thrill of feeling intense and special as the recurrent sensation of a sweet odour breathed in a far-off hour of happiness. It is a memory that gives a more exquisite touch to tenderness, that feeds the madness of jealousy, and adds the last keenness to the agony of despair.—  
GEORGE ELIOT.

## The Theatres.

As the Christmas pantomimes are still the most popular entertainments, there is consequently very little variety to notice in the theatrical world. The re-appearance of Miss Heath at the PRINCESS's in the character of *Jane Shore* is one of the principal changes. This highly successful play, written by Mr. Wills, is admirably put upon the stage, and has all the advantages of excellent scenery, and dresses, in addition to most superior acting. The principal attraction at the OLYMPIC is the production of the new American sensation drama *Si Slocum*, in which the celebrated Frayne Family appear, and astonish large audiences by their wonderful shooting effects. Mr. Henry Irving, having returned to the LYCEUM for the season, is appearing in *Macbeth* assisted by Miss Bateman, (Mrs. Crowe), who also appears in her famous representation of *Leah*. At the GAIETY, Mr. Reece's new burlesque *William Tell Told Again*, is meeting with great success. The grand Christmas Burlesque at the STRAND is called *The Lying Dutchman*, and is very successful.

**THE FOLLOWING FULL-SIZED PATTERNS** have been given during the past few months.

\* \* These patterns are of the greatest utility to Ladies, as they are all warranted for the accuracy and novelty of their style. Experience has proved that the patterns contained in each number, are actually worth double the price charged for the Magazine.

**FEBRUARY.**—A Lady's Waterproof with sleeves and cape; the back having a large pleat in the middle; and a Basquine Body for a little girl about 11 years old.

**MARCH.**—The Mousquetaire Paletot, tight-fitting at back, and falling square in front. The Empress Corset, a most elegant style of dress body, open en cœur at neck.

**APRIL.**—The Alexandra Polonaise or Tunique, a very elegant and fashionable pattern, given in its full length.

**MAY.**—The Princess Casaque a Gilet with basques, and the Countess Corset with basques.

**JUNE.**—The Ascot Paletot for outdoor wear, and the Beatrice Corset a Basques.

**JULY.**—New form of Tablier, Evening Corset a Basques, and a very novel Corset a Basques, for little girl.

**AUGUST.**—The Indian Tunique and Peplum Corset.

**SEPTEMBER.**—The Ulster Cloak or Paletot, and a Polonaise for a little girl about ten years of age.

**OCTOBER.**—The Queen Casaque and the Delhi Corset.

**NOVEMBER.**—The Duchesse Pelisse, close-fitting and single-breasted, with long skirt.

**DECEMBER.**—The Louis XV Pelisse, short at back with long rounded ends in front, and an Evening Dress Corset with long point in front.

**JANUARY 1877.**—The Venetian Casaque, and the Princess Louise Corset for an Evening Dress.

\* \* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Devere & Co. 1, Kelsao Place, Kensington, London, W.

A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was explained in our number for February 1874, which will be sent post free for 6 stamps.

## THE GENTLEMAN'S MAGAZINE OF FASHION,

EDITED BY LOUIS DEVERE.

Contains—Three Colored Plates of the latest London and Paris Fashions from original Designs, and Two Plates of Small Patterns or diagrams for Cutting every kind of Garment, with TWO FULL-SIZED PAPER PATTERNS,  
**PRICE ONE SHILLING ONLY.**

These are the only Gentleman's Fashions published that can be relied on, as giving an accurate view of the styles that are actually worn.

This valuable Magazine is absolutely indispensable to all who desire to attain to any degree of perfection, in style, in cut, or in Fashion. In the course of each season the work will be found to contain Colored Engravings, and Patterns or diagrams of every kind of garment in vogue.

May be had by order of all Booksellers.







Mars 1877

Platé!

Le Monde Élegant





March 1877

Plate 2

*Le Monde Élegant*









*March 1877*

*Placé 3*

*Le Monde Élegant*





Mars 1877

E. P. L.

Le Monde Élegant







March 1877

Plato 5

Le Monde Élegant





THE  
**Ladies' Monthly Magazine,**  
**THE WORLD OF FASHION.**

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 639.

MARCH, 1877.

VOL. 45

### Observations

ON  
 LONDON AND PARISIAN FASHIONS.

Fashion at the present time does not present any very striking changes of form, but there is great variety and novelty in the various ways in which Dresses, Polonaises, &c. are draped and caught up, and also in the styles of trimmings, which now form so important a part of every Toilette. The "*Robe Princesse*" is the form most generally adopted, as well as the *Cuirasse Corsages* and those various forms of Corsages which have *basques* prolonged at back, to form either Jockey skirts (or *basque-habits* as they are called in France) or long tabs, crossing over each other, in the style shown by fig. 2 of plate 2.

The *Robe Princesse* is perhaps the most *recherche* style for the more elaborate and expensive Toilettes, as it carries out with perfect elegance all the leading ideas of the present Fashion. This form defines the bust admirably, and is well suited to display the elegance of the figure to the best advantage; it is a style which is naturally plain and tight-fitting at front and sides, while at back it adapts itself readily to all combinations of draperies, loopings up, and scarves, in the various ways now fashionable. The draperies may be trimmed by pleatings, with or without lace or fringe; the scarves may be arranged to cross the *Tablier* obliquely or horizontally, and are usually fastened at the sides.

Polonaises and upper skirts are often cut open at the sides nearly to the hips; the openings wide at bottom and diminishing to a point at the top: the openings may be laced across with cord, or be filled in with a succession of narrow pleated flounces. The favorite kind of trimmings are narrow flounces either quilled or pleated; fringes, and flounces of narrow lace. The two former are used for dresses and Costumes, while the lace is chiefly seen on the various forms of Spring *Casaques*, Mantles, and Pelisses.

This season Pelisses or *Casaques* will have the skirts rather long, thus continuing the fashion which prevailed during last Winter; the short skirted *Casaques* are no longer considered fashionable. The favorite Pelisses are

close-fitting or nearly so; the skirts are made with as little fulness as possible, in fact with only just enough width to encircle the dress worn underneath. The fronts may be double-breasted, with two rows of buttons, single-breasted with one row of buttons, or else open in a slanting direction, in what is known as the Polish style: see fig. 3 plate 1, and fig. 1 plate 2. A very novel and convenient form of *Casaque-Mantelet*, with wide round sleeve, is shown on our first plate.

The latest novelties in the trimmings and arrangement of *Princesse Robes* or Polonaises, are shown on fig. 2 of plate 1, and figs. 2 and 3 of plate 4.

The most novel and elegant form of the *Cuirasse Corsage* is the *Beatrice*, of which we give the full-sized pattern, and which is shown on fig. 1 of plate 4. The *basques* are long and of equal depth all round. The Persian embroidered trimmings shown on this dress are very fashionable in Paris at the present time.

Fig. 2 of plate 2, shows another fashionable Corsage: the back skirts are prolonged to form long tabs or bands, crossing over each other and fastened by a button. Instead of crossing over each other, these bands might lie close together, forming the "*basque-habit*," either with or without *revers* turned back at the corners.

A varied selection of Evening and Ball Toilettes is shown on our third plate.

There is great variety in the form of Hats and Bonnets, as will be seen on referring to our fifth plate: they are generally rather small and are without strings. They are mostly trimmed by flowers, feathers, and by scarves or *bandeaux*, arranged in various ways.

### Description Of the Plates of Costumes.

#### PLATE THE FIRST.

##### PROMENADE COSTUME.

Fig. 1.—Dress of light grey silk: the front and sides of skirt are trimmed at bottom by two rows of fringe, each headed by a *biais* band and enclosed by scalloped bands of silk, continuing up to the waist near the back of skirt, which is *bouffante*, the lower half forming large hollow pleats. The front and sides of skirt are



# Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRE.

No. 689.

MARCH, 1877.

VOL. 46

## Observations

### LONDON AND PARISIAN FASHIONS.

Fashion at the present time does not present any very striking changes of form, but there is great variety and novelty in the various ways in which Dresses, Polonaises, &c. are draped and caught up, and also in the styles of trimmings, which now form so important a part of every Toilette. The "Robe Princesse" is the form most generally adopted, as well as the *Cuirasse Corrage* and those various forms of *Corrages* which have *besques* prolonged at back, to form either Jockey skirts (or *besque-habits* as they are called in France) or long tabs, crossing over each other, in the style shown by fig. 2 of plate 2.

The Robe Princesse is perhaps the most recherche style for the more elaborate and expensive Toilettes, as it carries out with perfect elegance all the leading ideas of the present Fashion. This form defines the bust admirably, and is well suited to display the elegance of the figure to the best advantage; it is a style which is naturally plain and tight-fitting at front and sides, while at back it adapts itself readily to all combinations of draperies, loopings up, and scarves, in the various ways now fashionable. The draperies may be trimmed by platings, with or without lace or fringe; the scarves may be arranged to cross the Tablier obliquely or horizontally, and are usually fastened at the sides.

Polonaises and upper skirts are often cut open at the sides nearly to the hips; the openings wide at bottom and diminishing to a point at the top: the openings may be laced across with cord, or be filled in with a succession of narrow plaited flounces. The favorite kind of trimmings are narrow flounces either quilled or plaited; fringes, and flounces of narrow lace. The two former are used for dresses and Costumes, while the latter is chiefly seen on the various forms of *Robes*, *Mantles*, *Polonaises*.

season Pol  
de riding  
which  
which

will have  
ing the  
Winter;  
nger com-  
resses are

close-fitting or nearly so; the skirts are made with as little fulness as possible, in fact with only just enough width to encircle the dress worn underneath. The fronts may be double-breasted, with two rows of buttons, single-breasted with one row of buttons, or else open in a slanting direction, in what is known as the Polish style: see fig. 3 plate 1, and fig. 1 plate 2. A very novel and convenient form of *Cuirasse-Mantelet*, with wide round sleeve, is shown on our first plate.

The latest novelties in the trimmings and arrangement of *Princesse Robes* or *Polonaises*, are shown on fig. 2 of plate 1, and figs. 2 and 3 of plate 4.

The most novel and elegant form of the *Cuirasse Corrage* is the *Beatrice*, of which we give the full-sized pattern, and which is shown on fig. 1 of plate 4. The *besques* are long and of equal depth all round. The Persian embroidered trimmings shown on this dress are very fashionable in Paris at the present time.

Fig. 2 of plate 2, shows another fashionable *Corrage*: the back skirts are prolonged to form long tabs or bands, crossing over each other and fastened by a button. Instead of crossing over each other, these bands might be close together, forming the "*besque-habit*," either with or without *revers* turned back at the corners.

A varied selection of Evening and Ball Toilets is shown on our third plate.

There is great variety in the form of Hats and Bonnets, as will be seen on referring to our fifth plate: they are generally rather small and are without strings. They are mostly trimmed by flowers, feathers, and by scarves or *bandeaux*, arranged in various ways.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### PROPOSABLE COSTUME.

Fig. 1.—Dress of light grey silk: the front and sides of skirt are trimmed at bottom by two rows of fringe, each headed by a *binis* band and enclosed by scalloped bands of silk, continuing up to the waist near the back of skirt, which is *buffante*, the lower half forming large hollow plaits. The front and sides of skirt are





THE  
**Ladies' Monthly Magazine,**  
**THE WORLD OF FASHION.**

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 639.

MARCH, 1877.

VOL. 45

## Observations

### ON LONDON AND PARISIAN FASHIONS.

Fashion at the present time does not present any very striking changes of form, but there is great variety and novelty in the various ways in which Dresses, Polonaises, &c. are draped and caught up, and also in the styles of trimmings, which now form so important a part of every Toilette. The "*Robe Princesse*" is the form most generally adopted, as well as the *Cuirasse Corsages* and those various forms of Corsages which have *basques* prolonged at back, to form either Jockey skirts (or *basque-habits* as they are called in France) or long tabs, crossing over each other, in the style shown by fig. 2 of plate 2.

The *Robe Princesse* is perhaps the most *recherche* style for the more elaborate and expensive Toilettés, as it carries out with perfect elegance all the leading ideas of the present Fashion. This form defines the bust admirably, and is well suited to display the elegance of the figure to the best advantage; it is a style which is naturally plain and tight-fitting at front and sides, while at back it adapts itself readily to all combinations of draperies, loopings up, and scarves, in the various ways now fashionable. The draperies may be trimmed by pleatings, with or without lace or fringe; the scarves may be arranged to cross the *Tablier* obliquely or horizontally, and are usually fastened at the sides.

Polonaises and upper skirts are often cut open at the sides nearly to the hips; the openings wide at bottom and diminishing to a point at the top: the openings may be laced across with cord, or be filled in with a succession of narrow pleated flounces. The favorite kind of trimmings are narrow flounces either quilled or pleated; fringes, and flounces of narrow lace. The two former are used for dresses and Costumes, while the lace is chiefly seen on the various forms of Spring *Casaques*, Mantles, and *Pelisses*.

This season *Pelisses* or *Casaques* will have the skirts rather long, thus continuing the fashion which prevailed during last Winter; the short skirted *Casaques* are no longer considered fashionable. The favorite *Pelisses* are

close-fitting or nearly so; the skirts are made with as little fulness as possible, in fact with only just enough width to encircle the dress worn underneath. The fronts may be double-breasted, with two rows of buttons, single-breasted with one row of buttons, or else open in a slanting direction, in what is known as the Polish style: see fig. 3 plate 1, and fig. 1 plate 2. A very novel and convenient form of *Casaque-Mantelet*, with wide round sleeve, is shown on our first plate.

The latest novelties in the trimmings and arrangement of *Princesse Robes* or *Polonaises*, are shown on fig. 2 of plate 1, and figs. 2 and 3 of plate 4.

The most novel and elegant form of the *Cuirasse Corsage* is the *Beatrice*, of which we give the full-sized pattern, and which is shown on fig. 1 of plate 4. The *basques* are long and of equal depth all round. The Persian embroidered trimmings shown on this dress are very fashionable in Paris at the present time.

Fig. 2 of plate 2, shows another fashionable *Corsage*: the back skirts are prolonged to form long tabs or bands, crossing over each other and fastened by a button. Instead of crossing over each other, these bands might lie close together, forming the "*basque-habit*," either with or without *revers* turned back at the corners.

A varied selection of Evening and Ball Toilettés is shown on our third plate.

There is great variety in the form of Hats and Bonnets, as will be seen on referring to our fifth plate: they are generally rather small and are without strings. They are mostly trimmed by flowers, feathers, and by scarves or *bandeaux*, arranged in various ways.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### PROMENADE COSTUME.

Fig. 1.—Dress of light grey silk: the front and sides of skirt are trimmed at bottom by two rows of fringe, each headed by a *biais* band and enclosed by scalloped bands of silk, continuing up to the waist near the back of skirt, which is *bouffante*, the lower half forming large hollow pleats. The front and sides of skirt are

partially covered by a round draped *tablier* edged by fringe and attached at back of skirt. Mantle of black silk: the front of skirt is deep and round, the back is short and square, and is open to the waist, the edges are all trimmed by a frill of black lace, headed by several *rouleaux* placed close together and forming a band: sleeves of the *Visite* form; they are cut in one with the back of the garment, where they are terminated by bows of ribbon: they are trimmed by frills of lace and *rouleaux* forming bands; and the mantle is enriched by *arabesques* of embroidery. Chapeau of light blue silk, with puff crown, the brim is lined by black velvet.

## PROMENADE COSTUME.

Fig. 2.—Dress and Polonaise *en suite* of brown cashmere, and of straw-coloured figured mohair. The under-skirt is of brown cashmere and is arranged in fixed pleats, and the bottom is trimmed by two pleated flounces, the upper one edged by a narrow *gauffred* frill of white muslin: at the back are large pleats of the light material, and this portion of the skirt is crossed by a festooned piece of the mohair terminated by large puffed bows. The Polonaise is of the light material. The front of skirt forms a rounded *tablier* extending nearly to the bottom of the dress skirt; the sides are slightly caught up and fastened by flat rosettes; the back forms a draped point, which is met by a pointed tab of brown cashmere edged by broad white fringe and trimmed by *arabesques* of brown and white, this tab is carried up the centre of back, narrowing at the waist only, and it disappears under a pointed *fichu* of brown cashmere edged by narrow white fringe, and meeting on the chest, (see front view on page 5.) The front of Polonaise is closed by buttons and the *tablier* portion of skirt is edged by white fringe headed by a band of brown cashmere: at right side is a fancy pocket, below which are bows and short ends of the brown cashmere. The sleeves are trimmed at wrists by diamond shaped pieces of brown cashmere, edged at their upper sides by narrow frills, and at the lower sides by white fringe, and attached by bows at the backs of arms. Brown felt Hat, with white cord and tassels and a red wing.

## PROMENADE COSTUME.

Fig. 3.—Dress of reddish violet silk. At the front of skirt is a plain space, having in the centre a row of black silk buttons, and enclosed at each side by a vandyked piece of silk bound by black silk, arranged to imitate a succession of square tabs finished by two *rouleaux* of the black silk: the sides and back of skirt are trimmed by three similar but narrower pieces of silk, cut and finished in accordance, and each piece headed by a *biats* band bound by black silk. Tight-fitting *Pelisse* of rich black silk: the fronts close obliquely from left to right by buttons. The bottom of the garment is edged by a frill of black lace, headed by several rows of narrow fancy gimp; the lace frill is carried up the centre of back of skirt, nearly to the waist, and is accompanied by two rows of the gimp. At

sides are tabs which start from the waist, and are carried nearly to the extremity, becoming gradually wider and terminating in points accompanied by loops and short ends of ribbon: these tabs are ornamented by rows of the gimp and by narrow lace. The upper portion of *Pelisse* is finished by square *revers*, trimmed by gimp and edged by a very narrow frill of lace which encircles the neck, and is continued along the edge of the oblique opening. The sleeves have square cuffs, above which are long points formed by rows of gimp with narrow frills. Chapeau of reddish *mauve* silk, with scarlet flowers.

*This Pelisse may be cut from our full-sized pattern for November last, by arranging the fronts to open in a slanting direction, and adding revers at neck. These Costumes are from the MAGAZIN DE LA PAIX.*

## PLATE THE SECOND.

## PROMENADE COSTUME.

Fig. 1.—Dress of navy blue silk; the skirt trimmed by silk of a much lighter shade of blue: at the bottom are two pleated flounces of the light silk, the upper flounce partially covering the other, and at a little distance above, are two similar flounces. Tight fitting *Pelisse* of black silk; the garment is double-breasted and closed by two rows of buttons. The skirt is round at back and front, the sides being hollowed out, and at the edge is a flounce of black lace headed by a broad band of the silk, which is carried up to form at sides pointed tabs studded by buttons. The front of neck is finished by a collar forming points and trimmed by narrow gimp with an edging of lace. The sleeves are wide at wrists, and have broad cuffs imitated by the gimp, which is carried up the fronts of the arms, to form points; and on each sleeve are three buttons. Chapeau of blue velvet trimmed by a feather and a yellow flower.

*This Pelisse may be cut from the November full-sized pattern, by adding about 2½ inches all down the front edge (to make it double-breasted,) and shaping the bottom edge of skirt as required. This Costume is from the MAGAZIN DU PETIT ST. THOMAS.*

## COSTUME FOR HOME.

Fig. 2.—Dress *à trois jupes*. The under-skirt is of rich black silk, and is trimmed at bottom by a broad pleated flounce. The second and upper skirts with the *corsage*, are of reddish *mauve* silk, trimmed by scarlet satin. The second skirt is vandyked at the bottom, and bound by the scarlet satin. The sides of the third or upper skirt are hollowed out towards the back, up to about half their depth, the front forming a slightly rounded *tablier*, and the back (between the open spaces,) a broad pointed tab; all the edges are bound by the scarlet satin, finished at bottom by a tassel fringe, and the open spaces already described are laced across by cords of scarlet silk, terminated by tassels; above these spaces, the skirt is caught up in small pleats, causing the *tablier* portion to fall *en draperie* and the back



to be *bouffants*. *Corsage Cuirasse*, the front is straight and square, the back is prolonged to form two pointed tabs which cross each other, and are attached by a scarlet button, the whole is bound by scarlet satin, and the tabs are terminated by fringe; above is a small jockey imitated by scarlet silk, and finished by a group of bows of similar silk. The fronts close by scarlet buttons, and the neck is trimmed by two bands bound with scarlet satin, and these bands cross each other both at back and front, their ends being pointed and trimmed by fringe: at the junctions are scarlet buttons. The sleeves have at wrists bands similarly bound, and finished by fringe, each band being attached to the sleeve by a button. For front view see page 5.

*This Corsage may be cut from our full-sized pattern before explained. This Costume is from the MAGAZIN DE LA PAIX.*

#### YOUNG LADY'S COSTUME.

Fig. 3.—*Dress à la Princesse* of light colored striped mohair. The front closes by buttons, obliquely from left to right, forming a point on the chest, the edge of opening is finished by a *biais* band: the bottom of skirt is trimmed by several rows of very narrow braid or stitching. The sleeves are similarly finished at wrists, and at back of waist are two buttons. At each side of skirt is a pocket, ornamented by bows and floating ends of ribbon. MAISON DIEULAFAIT.

### PLATE THE THIRD.

#### BALL COSTUME.

Fig. 1.—*Dress à deux jupes*. The under-skirt and *corsage* are of *jonquille* silk: the skirt is covered by groups of narrow *flûted* flounces, alternated by groups of hollow perpendicular pleats. The upper-skirt is of white muslin, richly embroidered. The skirt is open at sides and it is attached at right side by a bow and floating ends of broad ribbon, accompanied by a *bouquet* and spray of lilacs, with a trail which is carried to the waist; the front of skirt is turned so as to form a sort of double *tablier*, and the left side is finished by a smaller *bouquet* of lilacs without bows: the back is *bouffante*. *Corsage Cuirasse*: the top is trimmed by white embroidery with a *rûche* of yellow silk: on the sleeves are small *bouquets* of lilacs with loops and floating ends of *jonquille* ribbon, the sleeves being formed of double *flûted* frills of white muslin. For view of left side, see page 5.

*The pattern of this Corsage was given in our Number for January last.*

#### BALL TOILETTE.

Fig. 2.—*Dress à deux jupes*. The under-skirt and *corsage* are of rose colored silk. The front of skirt is plain, the sides and back being arranged in groups of narrow flounces, alternated by plain spaces, the back forming a train. The upper-skirt is of white tarlatan; the front forms a draped *tablier* edged by two flounces of narrow white lace with a row of in-

sertion; the back of skirt is festooned, and is edged by two lace flounces placed close together and headed by a narrow band of rose-colored silk, which forms bows between the festoons: the *tablier* portion of skirt overlaps the back, and it is caught up and fastened at left side by a *bouquet* of roses and foliage, and at right side by a group of bows of rose-colored ribbon, (see view on page 5.) The back of skirt is *bouffante*, being arranged in large spiral folds, accompanied by a spray of roses and a loop and floating end of ribbon. *Corsage Cuirasse* edged by a flounce of narrow white lace with a band of insertion: the front is round and deep, and closes by buttons; the back is shorter; the top is trimmed *en berthé* by folds of white tarlatan enclosed by narrow lace, and on the chest is a group of bows or roses. The sleeves form puffs of the silk edged by narrow *gauffred* frills of tarlatan. MADAME IRMA SIMON.

*This Corsage may be cut from the second full-sized pattern for December last, by adding a small point to the bottom of back.*

#### BALL COSTUME.

Fig. 3.—*Dress à deux jupes*: the under-skirt is of the sky-blue silk. The front and back of skirt are each trimmed by a flounce, above which is a *flûted* frill headed by a *bouillon* of white muslin, and also two upright *flûted* frills of the silk. At the sides of skirt are groups of perpendicular fixed pleats extending to the waist. Upper-skirt and *corsage Princesse* of white muslin closed by buttons. The skirt is cut up at the sides, and the edges of front portion are gathered into those of the back, thus causing the front to form a round draped *tablier*: the back forms a deep rounded piece which is caught up at bottom to form a festoon, fastened by a knot and ends of sky-blue ribbon, above which similar knots of ribbon are carried up the centre, nearly to the waist, catching up the skirt and forming drapery, surmounted by a jockey or *postillon* represented by a frill of lace headed by a *rouleau* and having at each end a group of bows. The back portion of skirt is edged by a narrow flounce of *blonde* headed by a *rouleau* of sky-blue silk, this trimming is carried up to meet the bows already described: the *tablier* is finished by two narrow flounces of the *blonde*. The *corsage* is partially high, being finished by folds of white muslin, edged by narrow *blonde* and forming on the chest and at centre of back a point, with a group of bows of sky-blue silk. The sleeves are formed of single puffs with narrow *gauffred* frills. For front view see page 5. *This Costume is by MADAME IRMA SIMON.*

### PLATE THE FOURTH.

#### COSTUME FOR HOME.

Fig. 1.—Under-skirt of black silk trimmed by eight narrow flounces, and forming a train. Upper-skirt and *corsage Cuirasse*, of navy blue cashmere, trimmed by blue and orange-colored fringe and black velvet ribbon, embroidered in various colors. At left side of skirt is a fancy

pocket, finished by loops of the velvet ribbon: this side of the skirt is also caught up at back and front by two bands of similar ribbon which start from the right side of waist, thus causing the back to be slightly *bouffante*. The bottom is edged by the mixed fringe, headed by a band of the embroidered ribbon. The *corsage* is edged by fringe and is also trimmed by bands of the velvet, which are carried along the sides of front and are continued across the shoulders and down the back, terminating at a certain distance below the waist. The shoulders are crossed by second bands of the same trimming, which also encircles the neck: the front of *corsage* closes by buttons. The sleeves have fancy diamond shaped cuffs, imitated by the embroidered ribbon, and finished by bows of the same. For back view see page 5.

*We give the full-sized pattern of this corsage.*  
MADAME CAVALLY, Boulevard des Capucines.

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes: the under-skirt is of brown cashmere. The bottom is trimmed by a flounce arranged in groups of *fluted* pleats, alternated by plain spaces ornamented by bows of drab silk, the flounce is headed by a folded band of similar silk, and at the left side is a group of pleats, fixed by large puffed bows and short ends of the drab silk. Upper-skirt and *corsage* *Princesse* of striped drab mohair, the front closing by buttons. The right side of skirt is hollowed out to about half its depth, and the skirt is edged by tassel-fringe headed by a folded band of silk like that on the lower skirt, the trimming being continued along the edges of the hollowed out portion just described, at the summit of which are bows of the silk, (see view of right side on page 5.) The left side of skirt is caught up and fastened by a folded band of silk, which starts from the waist and terminates in a floating end: the back is *bouffante* and at the waist are small bows of the silk. The upper part of *corsage* is covered by a sort of *plastron* of the silk forming a point on the chest, and at the neck are bows. The backs of sleeves are cut open at wrists, and they are edged by fringe and narrow folded bands of silk, and are encircled by similar bands placed just below the elbows, and finished by small groups of bows at the backs of arms. Chapeau of white terry velvet, with an ostrich feather and roses. MADAME BREANT CASTEL.

#### COSTUME FOR HOME.

Fig. 3.—Dress à deux jupes, of purple-brown silk. The lower skirt is trimmed by two flounces, the upper one headed by one upright frill with a narrow heading. The upper-skirt and *corsage* are cut in one à la *Princesse*, the front and sides form draped folds; the back is hollowed out, and is caught up to within a certain distance from the waist, and fastened by a puffed knot, the hollowed out space being filled in by a pointed draped piece of the silk which starts from this knot, and is, with the bottom of skirt, edged by a narrow flounce and heading. The fronts close by buttons and at left side (towards the back) is a fancy pocket

finished by bows and short ends. The upper portion of *corsage* is covered by perpendicular folds, forming both at back and front, a point enclosed by a narrow frill and *bias* band. The backs of sleeves are trimmed at wrists by several frills, and are edged by single frills headed by bands studded with buttons. For front view see page 5. MADAME BREANT CASTEL.

#### PLATE THE FIFTH.

No. 1. HAT of cream white felt: the inside of front is finished by a pleated double frill of black silk: the crown is partially surrounded by a broad draped band of black silk which starts from the right side, and is carried under the edge of brim at left side near the back. From beneath this band start at left side two white ostrich feathers, one falling towards the back, and the other to the front of the Hat, and on the band is a bouquet formed of roses of different colors.

No. 2. CAPOTE of bright blue silk: the front is trimmed by a double frill of white lace, which also forms at the top two bows, accompanied by some small flowers and foliage. *Brides* of blue ribbon.

No. 3. HAT of brown silk, having the brim bound by mauve silk. The crown is soft and is surrounded by a draped band of mauve silk, and at the back is an ostrich feather of the same color. At the right side is a mother-of-pearl buckle.

No. 4. HAT of black felt, having the sides of brim turned up. The Hat is trimmed at right side by groups of bows and short ends of bright blue ribbon, a blue ostrich feather starts from one of these groups of bows (near the back) and is carried round the left side and across the front.

No. 5. Morning CAP of thick white muslin. The crown is soft and surrounded by a frill of worked muslin with a fold, band, and puff bow. MAISON LESIRE.

No. 6. CHAPEAU of black silk. The left side of brim is turned up, and the inside is trimmed by a spray of white and pink flowers with foliage. The crown is surrounded by a drapery of pale yellow figured silk, which forms at left side a group of puff bows accompanied by a buckle. At the back is a pink ostrich feather.

No. 7. CHAPEAU of brown felt. The crown is surrounded by folds of black silk, terminating in floating ends at the back. At the front is a black ostrich feather tuft with an *aigrette*, and the left side is trimmed by a garland of green leaves.

No. 8. COLLARETTE of white muslin, to be worn with a *corsage* open en cœur. The opening is finished by a frill of white lace with a band of rose-colored ribbon and a narrow edging of lace. On the chest are loops of ribbon. MAISON LESIRE.

No. 9. CHAPEAU of grey silk: the brim is bound by silk of a lighter shade of grey, and the crown is surrounded by a drapery of similar silk which forms both in front, and at back, a knot accompanied by a bunch of green fancy grass. Inside the front of brim is a very narrow *gauffred* frill of white muslin.

No. 10. CHAPEAU of grey silk: the brim is bound by black velvet, and the inside is trimmed by a *fluted* frill of white muslin. The crown, which is shallow, is covered by puffs of white muslin, and in front are some white flowers with a bird and an *aigrette*.

No. 11. Chapeau composed of black and of brown silk: the crown which is a puffed one, is of the brown silk, and is surrounded by a band of cream-colored ribbon: the brim is of black silk, and has near the edge a *rouleau* of cream-colored silk: the back is slightly turned up, and the inside is finished by a pleated frill of white muslin, which is visible outside the edge. Strings of cream-colored ribbon.

No. 12. CAP of white muslin: the crown is puffed, and finished by a frill of lace or embroidery; on the top are loops of sky-blue ribbon, starting from which, floating ends of similar ribbon fall at the back.

BACK VIEW OF PLATE 1.



Fig. 1,

Fig. 2

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3,

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.



## BASIL RAYMOND'S WIFE.

## CHAPTER V.

Married lover though he was, Basil's affection for Nora seldom caused him to incur any inconvenience for her sake, and as walking exercise was unpleasant to him, it always happened that the young wife took her afternoon ramble alone; so it came to pass that while poor Nora was listening with horror to Felix Dormer's revelation, Basil took his ease at his inn.

Elegant and luxurious ease was Basil's, for the old blood asserted itself in a craving for goodly surroundings and refined appliances, which—Nora's income being joined to his own, he was enabled to gratify. The closed venetians admitted air while they excluded sun and dust, and the couch on which the young man lay was drawn close to the window.

A small table stood by his side, on which was a soda-water tumbler, containing a pale yellow liquid, suggesting that the refreshing draught was tampered by sherry, or something stronger.

In loose, easy-fitting garments, worn with more reference to the heat of the weather than to strict etiquette of costume, Basil lay reading, the smoke from his Manilla curling gracefully from behind the paper, looking as he so reposed, a picture of well-bred aristocratic ease and indolence.

The heat of the afternoon, and the soothing influence of his cigar, soothed Basil into a light slumber, from which he was awakened by a knock at the door, and the announcement by the waiter of,

"Mr. Raymond."

Basil sprang to his feet, and met the cold stern gaze of his elder brother.

He advanced and held out his hand, saying,

"Frederic! why you are the last person I should have expected to see so far from Cleetonholt."

"Possibly," replied Frederic Raymond, waving back the outstretched hand with a frigid gesture, "and, if you spoke the entire truth, you would say that I was the last person you wished to see here."

An angry flush rose to Basil's face, as he answered quickly,

"You seem in an amiable mood, my brother."

"I am not under the influence of passion, Basil, as you would infer, but I am come to ask you a plain question, which I mean you to answer."

"That will be as I choose," was the angry reply.

"Where is your wife?"

Basil broke into a fit of laughter.

"I am sorry you have come so far to ask such a simple question, or that you should suppose I feared to answer it. My wife is out walking—"

"I do not mean Nora Somerville," was the cold reply. "I mean your wife, the daughter of John Broadbent of Shopfield."

"Frederic!" cried Basil, "do you come here to insult me?"

"Gently, Basil," replied his brother, "neither bravado nor duplicity will shield you now. I know all; a few words of explanation will save you further questioning, and also show you how useless any opposition to my plans will prove. Felix Dormer,—the man whom you robbed of the one woman who would have made him happy,—has hunted you down, with the jealous care which only such a man could use. Step by step he tracked your past life; he went to Shopfield for his first clue, knowing of old your fondness for the place. Several persons there testified to your intimacy with the Broadbents, and though the elder man was dead, the brother remembered the date of your marriage with his niece, though confessing that he had not since heard of either you or her. He obtained a copy of the certificate, and from Shopfield he tracked you abroad, and finally found your wife at Paris. She told him that you were separated by mutual consent. To her he unfolded the tale of your second marriage, and from thence he wrote to Mrs. Raymond and myself. I immediately set out here, to take poor Nora to Cleetonholt, where she will be tenderly cared for, and to propose a plan to you whereby you may, in part, redeem your treacherous conduct."

Frederic Raymond paused, expecting an answer, but none came from those sullen lips, over which the dark shadow of rage and hate was drawing, so he continued,

"What I have to propose, nay to insist upon, is this, that instead of the hundred a year you now allow to Mrs. Basil Raymond, you will settle upon her two hundred, which is two-thirds of your income; to this I shall add such a sum as I consider fit, regarding her as a member of our family.—For you, as I have influence among friends, I shall endeavour to secure an appointment abroad. I will take pains to ensure a lucrative one, but it shall be on condition that you remain abroad. Remember, you have put yourself within the pale of the law."

Basil Raymond struggled with his passion, out so unsuccessfully that his voice shook with rage as he said,

"What does my mother say to your kind and brotherly arrangement?"

"She entirely agrees with me. Do not hope for further clemency from her—you know she has no property from which you might wring anything, and you must consider the terms I dictate to you as my ultimatum."

"What if I decline to accept them?"

Frederic Raymond slightly shrugged his shoulders.

"Do you remember that I said you had put yourself within the pale of the law?"

A bitter execration broke from Basil Raymond's lips.

"Do you think I shall accept your terms?" he cried, "your disposition of my income, your kind interference for an appointment, your sentence of banishment from the land of my birth, from the home where I one day may—"

"May what—?" suggested Frederic quietly.

"May reign as master, then if you will have it," cried Basil furiously, "when your white face is—"

"In the tomb of my forefathers, I suppose you mean," put in Frederic, with exasperating calmness. "It is however just possible that I may leave an heir to Cleetonholt, for I was betrothed three days ago to Lady Grace Leslie, the Duke of Fairoak's youngest daughter."

It was the word too many, the drop too much, the live spark that set ablazing Basil's mad rage. With a muttered curse he sprang at his brother, and a struggle ensued.

How that struggle might have ended for Frederic Raymond it would be impossible to say, for his brother's strength soon bore him down, but there was a sound of hurrying feet upon the staircase, a cry at the door, and one or two servants entered.

As by main force, Basil was dragged from his brother, a waiter appeared at the door, calm, imperturbable, looking as if a struggle between well-born brothers were a most common occurrence at the Royal Hotel, Barcombe.

With a low sweeping bow he announced—*Mrs. Basil Raymond.*

## CHAPTER VI.

A tall fine-looking woman entered the room. With a haughty air and a few short words she dismissed the astonished servants, and closed the door.

Ignoring the presence of her husband's brother, she placed her hand on Basil's shoulder, and said.

"I am here."

Yes! she was there, this daughter of the people who had become the wife of an aristocrat, the fiery, dark-eyed woman with whom, after their marriage, Basil had wandered on the plains of France, the mountains and valleys of Switzerland, the vine-clad slopes of Italy. During these travels Basil had learned a lesson, one so new to him that he was slow in comprehending it. In this lowly-born girl, whom with amazing condescension he had made his wife, he found a ruler. In this uneducated nobody he reluctantly felt a superior.

The first flush of unreasoning happiness over, he tried to rule with the hauteur of an aristocrat as well as the right of a husband. But he had mistaken the *calibre* of the woman he had married. He had been attracted to her in the first instance by the distinctness of her character, the difference between herself and her surroundings, but when he attempted to treat her "like one of her class," as he contemptuously expressed himself, Mary Raymond's native spirit broke out, and the daughter of the people declared her intention to hold her own. Truly, to this woman was given a spirit above the essence which usually animates "those of her class," and to his cost Basil Raymond found it so.

This experience came to him soon after his marriage, and at the end of two miserable years a separation was privately and mutually agreed upon. Since then they had never met: now, roused by Felix Dormer's revelation, she was in England to confront her faithless husband.

"I am here," she said.

"Why have you come?" asked Basil in a shaken voice, for in his wife's presence he saw ruin indeed.

"Because I have had news of you," she said coldly, "I was less surprised to hear it than many wives might have been. I know my husband's character too well to feel astonished at anything he may do to pass his time agreeably, even when I am told that his latest amusement is bigamy."

The word startled Basil, striking him dumb with terror. Turning to Frederic, Mary continued,

"You, sir, I know as Mr. Raymond,—a man always well spoken of. You can scarcely feel proud of your brother to-day, I think. The good old blood must blush for itself since it was too weak a barrier, not for the honor only, but

for even the common honesty, of a Raymond of Cleestonholt."

"Madam," replied Frederic Raymond gravely, "you are right, I do blush for my brother. I am here to repair as far as possible the wrong he has done to you—and others."

"I am not here to reproach," said Basil's wife, "I am not here to talk of my wrongs. I am here—if not to avenge, at least to terminate them; and also to free the innocent from a snare. Where?"—she added turning to Basil, "is the poor girl you have deceived?"

Basil, fear-stricken to the core of his cowardly nature, looked at his wife as she stood before him pale and accusing.

"She is out walking, and will be here about five," he said.

Mary turned to Mr. Raymond.

"Do you know this lady?"

"I do."

"Will you remain here and break the news to her?"

"I will."

"And"—Mary Raymond paused a moment, "will you protect her?"

"I will, I am here for that purpose. But Basil"—

"Basil," she retorted quickly, "will go with me to London by the 5-30 train. You will hear from us shortly."

Basil started, but there was no appeal against that stern tone, those cold, unforgiving eyes.

"In one hour you will be ready to leave for the station with me. The waiter will assist you to pack. You, Mr. Raymond, will doubtless be good enough to settle other business, as time presses with us. Any expense you may incur shall be refunded—when we arrange our future plans."

With a wave of her hand Basil Raymond's wife turned her back upon the brothers, and became absorbed in the look-out from the windows.

(To be continued.)

## THE FULL-SIZED PATTERNS.

N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34 inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized pattern is the PRINCESS BEATRICE CORSAGE A BASQUES, as shown by the first figure of our fourth plate. The basques are long and of equal depth all round: the seams are all curved or rounded below the waist, so as to fit perfectly close to the figure without any superfluous fulness. This pattern will be found an excellent fit for a lady of good

figure and of medium height: it is given complete, and consists of four pieces—front, sidepiece, back and sleeve.

The Corsage shown on fig. 2, of plate 2, may be cut from this pattern, by first shortening the basques about 3 or 4 inches all round, and then lengthening the back of skirt, to form the long tab as shown on the colored plate, taking care in prolonging the side seam to draw it, not in a straight line, but parallel to the seam which goes down the middle of back basque.

Our second pattern, (the pieces of which are marked respectively by one, two, and three holes) is the ALEXANDRA TABLIER OR UPPER SKIRT as shown by fig. 1, of plate 1, and by fig. 2, of plate 2. Our paper would not allow us to give the full length of this tablier, so 18 inches will have to be added equally all round the bottom, taking care to continue all the seams in straight lines. When completed, the front breadth (marked by one hole) should have a width at bottom of 13 inches; the side breadth, marked by two holes, should have a width of 13 inches at bottom; while the back breadth, indicated by three holes, should be 24 inches wide at the bottom edge. The middle of front breadth is the plain straight edge of the piece marked by one hole, the edge which has two small cuts being joined to the corresponding edge of the side breadth. The back edge of the side breadth has three cuts, and is joined to that side of the back breadth which is also marked by three cuts. The plain straight side of the back breadth is to be caught up and draped like fig. 1, plate 1, or pleated like fig. 2, plate 2.

This pattern, with slight modifications as required, may be used as a base for cutting any of the present forms of upper skirt or tablier.

## The Theatres.

Mr. Irving in the Shakespearian drama is still the principal attraction at the LYCEUM. His performances are varied on each Saturday by the appearance of Miss Bateman in her most popular rôles as Bianca in *Man of the World*, Julia in *The Hunchback*, &c. Mr. Gilbert's mythological comedy *Pymalion and Galatea* keeps its place at the HAYMARKET, with Miss Henrietta Hodson and Mr. Buckstone in the principal characters. The grand romantic opera *Biorn* at the the QUEEN'S, is very successful: the music is by Lauro Rossi, and the orchestra and chorus are selected from Her Majesty's, and the Royal Italian Opera. At the ST. JAMES'S, Mr. Herman Vezin is appearing in *The Danischeffs*, supported by Messrs. J. Clayton, and C. Warner, and Mesdames Fanny Addison, Lydia Foote, and John Wood. The great attraction at the OLYMPIC, is *The Queen of Connaught*, in which Miss Ada Cavendish takes the leading character, accompanied by Mr. Henry Neville.

Messrs. G. & J. B. Hilditch, of Cheapside have introduced a new Silk of exceeding beauty of appearance and softness of fabric. It is called the *Oblique Corded Silk*, and is admirably adapted to the present fashion, being so easy to drape. It is made of the finest Italian silk, on a principle to insure the greatest amount of wear.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

NOVEMBER.—The Duchess Pelisse, close-fitting and single-breasted, with long skirt.

DECEMBER.—The Louis XV Pelisse, short at back with long rounded ends in front, and an Evening Dress Corsage with long point in front.

JANUARY 1877.—The Venetian Casaque, and the Princess Louise Corsage for an Evening Dress.

FEBRUARY.—The new Polish Corsage, and a Pelisse for a little girl.

\* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dreyer & Co. 1, Kelsall Place, Kensington, London, W.







Plate 1

April 1877

Le Monde Élegant





April 1877

Plato 2

*Le Monde Élegant*









April 1877

Plate 3

*Le Monde Éléphant*





April 1877

Le Monde Élegant

Plai







April 1877

Le Monde Élegant

Plate 5





THE  
**Ladies' Monthly Magazine,**  
**THE WORLD OF FASHION.**

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

№ 640.

APRIL, 1877.

VOL. 54.

**Observations**

**ON LONDON AND PARISIAN FASHIONS.**

At a time like the present, when there is such great variety of form and style in Ladies' Costume, it may sometimes seem difficult to understand what are really the prominent characteristics of Fashion. The task however becomes much easier and more simple, if we call comparison to our aid, and place, for example, the plates contained in our April Number of 1876, side by side with those of the present month. It will then be seen at a glance, that some very great changes have taken place.

Skirts are greatly reduced in fulness, especially at front and sides; trains are rather longer, and almost all the fulness of skirts is reserved for the trains: the fulness does not now start from the waist, but commences just below the level of the *basque* of corsage, and then spreads gradually out, taking in many cases a form which somewhat resembles a fan or a peacock's tail. To counteract the plainness of form which would result from the present scanty width of the front and sides of skirts, they are now trimmed, and sometimes nearly covered, with narrow flounces, and the deep fixed pleated flounces of last year are hardly ever seen. In most cases the upper skirts are very long, often reaching nearly to the bottom of the underskirt.

Tabliers are more draped, and the small amount of *bouffant* yet remaining is placed considerably lower. The backs and fronts of skirts are often divided into two distinct portions by upright bands or rows of pleatings.

Polonaises are much longer, reaching nearly to the bottom of the dress skirt. Corsages are also made with the *basques* very long.

The short-skirted Casaques and Paletots, are replaced by long-skirted Pelisses, cut to fit tightly to the figure, and with as little fulness in the skirts as possible.

The fronts of some Pelisses are made to open in a slanting direction—in what is called the Polish style. These slanting openings are well

suited for ladies of slight figure, but we do not recommend them for ladies who are not of slender proportions.

A very important feature of the present Fashion, both for Corsages and Pelisses, is the tendency to make the backs without seam in the middle. This is a great novelty and gives a very elegant appearance to the figure: there was an attempt to introduce this form some few years ago, but it was not found possible, because of the great fulness of the skirts then worn. It is only now that the extreme fulness has disappeared, that it is possible to succeed in cutting a back without seam in the middle, in the elegant style shown by our two full-sized patterns, for the present month.

Last year the *basques* of Corsages were generally shorter at sides, and formed points either at back or front, or sometimes at both places: this season *basques* are more often cut of equal length all round. Some of the newest corsages have the back *basques* cut 5 or 6 inches shorter than the front and sides, so as to make room for the *bouffant*, in the style shown by our second full-sized pattern, and by the second figure of our fourth plate.

Some very fashionable costumes are composed of two shades of the same color; figs. 1 and 2 plate 4, give two very elegant combinations.

The favorite trimmings for dresses, are fringe, narrow quillings, and pipings. For black silk Pelisses, lace trimming is the most fashionable.

On our third plate we have given some very elegant and graceful Ball and Evening Toilettes. It will be seen that lace is the favorite trimming, and that flowers are, at present, but sparingly used.

All the newest forms and materials for Bonnets will be found in plate 5.

**Description**  
**Of the Plates of Costumes.**

**PLATE THE FIRST.**

**CARRIAGE OR PROMENADE COSTUME.**

Fig. 1.—Dress à deux jupes of pale grey silk with trimmings of blue silk and fringe. The front of under-skirt is trimmed by four and the

back by five flounces, each bound by the silk, the upper flounces are put on with narrow upright frills similarly bound: at the sides of skirt are groups of hollow perpendicular pleats extending to the waist and enclosed by *fluted* frills bound by the blue silk. The front of upper-skirt forms a rounded *tablier*, the side edges of which are gathered up and fastened to pointed tabs finished by *rouleaux* of blue silk, and by single buttons, the back of skirt is *bouffante* being attached to the tabs just described, the bottom portion forming a draped point. The *tablier* is trimmed by tassel-fringe, above which is a *biais* band having near its edges *rouleaux* of blue silk. The *corsage* has *basques* short in front and closing to their extremities, the sides slope down so as to form points near the back which is open to the waist; the open space being filled in by *fluted* pleats of the blue silk. The *basques* are edged by tassel-fringe, above which is a *rouleau* of blue silk continuing up the sides of back and of front to the neck. The sleeves have fancy cuffs finished by *rouleaux* and buttons of blue silk. Chapeau of white chip bound by blue silk and having a soft crown of the grey silk. For view of the opposite side of this figure, see page 5.

MAGAZIN DE LA PAIX.

This *Corsage* may be cut from our second pattern form for October last; making the back without seam in the middle, by cutting off the spring in the middle of back below the waist: the back must be left open from the waist, and the place of the three cornered piece cut off must be supplied by a quilting of blue silk. The *tablier* may be cut from our second pattern for March.

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes offlight and dark brown silk: the bottom of underskirt is trimmed by a broad flounce. The bottom of upper-skirt is hollowed out at sides and back, to form three large vandykes, the front is straight and the whole is edged by a band of dark brown silk having at each side a frill of the light silk: the bottom of this skirt is trimmed by a flounce of dark brown silk slightly deeper at back where it is partially covered by the large vandykes already described: below the edge of this flounce appears a *fluted* frill of the light silk. The front of skirt is trimmed by a row of buttons. Tight-fitting *Casque* of black silk: the front of skirt is closed by buttons, the back is hollowed out in the centre and forms two deep pointed tabs finished by tassel-fringe and ornamented by *arabesques* of narrow silk braid: the bottom edge of the *Casque* is trimmed by the fringe, above which is a broad band formed by rows of narrow silk braid placed obliquely and finished by *rouleaux* of silk; the tabs are edged by *rouleaux* which are carried up nearly to the waist, forming a point in the centre. The upper portion of *Corsage* is finished by a collar, square in front and forming points at back; it is edged by narrow fringe; the neck is encircled by a row of narrow scallops. The sleeves have cuffs cut open at backs and finished by rows of narrow braid: the edges are trimmed by *rouleaux*. Black felt Hat, trim-

med by dark brown silk and by a white ostrich feather. For front view, see page 5.

MAISON D'ORLÉANS.

This *Casque* (sleeves excepted) may be cut from the first full-sized pattern for January last, by prolonging the back to form pointed tabs, and hollowing out the middle of back *basque* as shown on the engraving.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of pale buff alpaca and mauve silk. The under-skirt is trimmed by three pleated flounces of the silk, alternated by three of the alpaca, the edges of which are scalloped; the upper flounce is put on with a narrow frill surmounted by a pleated frill of mauve silk. The front of upper skirt forms a *tablier* scalloped at the edge; the sides are caught up *en draperie*, the back forms a draped point: the front is finished by *papillon* bows of mauve silk. Tight-fitting *Pelisse* of black silk trimmed by lace: the backs are closed by buttons; the back is slightly shorter, and the bottom is edged by a flounce headed by a *rouleau*, and the sides and back are all trimmed by a band of silk edged by narrow lace, and terminating at a certain distance from the front opening, the sides of fronts are ornamented by frills of narrow lace accompanied by *rouleaux* and describing festoons; this trimming is continued round the neck at a certain distance from the top of *corsage* which is also covered by a draped *fichu* of silk, finished at the chest by loops of ribbon: the sleeves are trimmed by the frills of narrow lace and *rouleaux* arranged in accordance with the trimming on the front of the garment, and at the wrists are bands and frills of lace. Straw Hat having the sides of brim turned up; the Hat is trimmed by mauve silk, and by a white ostrich feather, with some white lace, and small yellow flowers. For back view see page 5. GRAND MAGAZIN DU LOUVRE.

This *Pelisse* may be cut from our first pattern.

PLATE THE SECOND.

COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes of mauve silk: the bottom of underskirt is trimmed by a flounce arranged in groups of pleats alternated by plain spaces. The upperskirt is draped both at front and back, the sides being gathered into pleats fixed by bands studded by *papillon* bows; the bottom is edged by tassel fringe headed by a *biais* band. *Corsage* *Cuirasse*, the fronts are slightly hollowed out and the edge is finished by a *rouleau* which is carried up the centre of back nearly to the waist. At right side is a square shaped pocket with flaps edged by a *rouleau*: the neck is trimmed by a large square collar similarly edged, and at front are bows and long floating ends of mauve ribbon: above the collar is an upright frill. The sleeves have deep fancy cuffs edged by narrow *fluted* frills and embellished by tabs with *rouleaux*. For back view see page 5.

MAISON MULLER GILBERT.

PROMENADE COSTUME.

Fig. 2.—This dress consists of an under-skirt



and Polonaise of pale buff *matalassé*. The underskirt is trimmed near the bottom by several *rouleaux* of silk of the same color as the dress, and placed close together so as to form a broad band: the bottom of Polonaise is finished by a band composed of three *rouleaux* of the silk similarly arranged; the fronts close by buttons, (see front view on page 5,) and the upper portion of *corsage* is covered by *rouleaux* of the silk; the neck being encircled by an upright frill. The back, which is without seam in the middle, is composed of two distinct portions; the upper part being short and plain, and finished by fringe and a band of *rouleaux*: the lower portion is pleated into the upper part so as to give the necessary fullness to the back of Polonaise. Just below the waist are two narrow tabs, which start from the side seams, and are studded by buttons, and edged by single *rouleaux* of silk; below the fringe are loops of pale buff ribbon. Near the bottom of skirt, the tabs, *rouleaux* and fringe are repeated, but on a larger scale and without the loops of ribbon. The sleeves have pointed cuffs finished by *rouleaux*. Chapeau of white chip with a scarlet feather. GRANDS MAGAZINS DU LOUVRE.

This Polonaise may be cut from our second full-sized pattern, by lengthening the front and side-piece as required, and pleating in to the bottom of back, one or more breadths of stuff, so as to complete the length, and give fullness at this part.

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of shaded lavender silk. The lower skirt is trimmed by several flounces: the upper skirt forms a round draped *tablier* caught up at back of waist and fastened by bows and sash ends of ribbon of the color of the dress: the *tablier* is edged by a flounce of the silk. Tight-fitting Pelisse of rich black silk, trimmed with lace. The back is of an entirely new form, being cut without seam in the middle: the fronts close by buttons, and the bottom of skirt is trimmed by a *biais* band of the silk ornamented by two rows of black silk buttons, united obliquely by bands of narrow silk braid: at each side is a frill of black lace. The shoulders are crossed à *brutelles* by *ruches* formed of double frills of lace, which are carried down the sides of both back and front of skirt, and are united by similar *ruches*, above which are narrow frills, this trimming partially enclosing the sides of the garment. The neck is encircled by an upright collar, and at back and front are bows of black ribbon. The sleeves are trimmed at wrists by double *ruches* of the lace, between which are small buttons and rows of silk braid, arranged in accordance with those on the skirt. Chapeau *Timbale*, the crown of black silk, and the brim of sky-blue silk. M. MULLER GILBERT.

We give the full-sized pattern of this elegant Pelisse. The *Tablier* may be cut from our second pattern for last month.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes; the under-skirt and *corsage* are of sky-blue silk: the skirt is

trimmed at bottom by two flounces, each finished by a very narrow edging of white lace; above are three very narrow flounces and an upright frill, all similarly edged: the upper-skirt is of white muslin; the sides are caught up nearly to the waist, the front forming a draped *tablier*, and the back falling *en bouffant*; the *tablier* is edged by a flounce of white lace headed by a band of sky-blue silk. At the sides appear pointed tabs of the muslin, similarly edged. The *corsage* has *basques*, hollowed out at front and back, and forming points at the sides: attached to the *basques* are folds of white muslin, edged by lace and fixed at the points by loops and floating ends of sky-blue accompanied by small *bouquets* of roses. The top of *corsage* is trimmed by the folds of muslin similarly edged, and on the chest is a *bouquet* of roses: the sleeves form puffs of muslin. For back view see page 5.

MADAME BREANT CASTEL, 19 Rue 4 Septembre.

BALL TOILETTE.

Fig. 2.—This Costume consists of an under-skirt, *tunique à traine* and *corsage* of rich pink silk: the front of underskirt falls in fixed pleats from the waist, and is trimmed by three flounces of white lace arranged in festoons, each headed by a narrow folded band of silk. The *tunique* is almost entirely covered by *bouillonnées* of white muslin, and is edged at bottom by a flounce of white lace, at the sides are *revers* of the silk edged by flounces of white lace and enriched by clasps and loops of pearl beads. The *basques* of *corsage* are straight at front and back, and form points at the sides: the *basques* are edged by a frill of white lace, headed by a folded band, and in each point is an ornament of pearl beads. From beneath the points start loops and floating ends of pink ribbon. The front of *corsage* is *en cœur* and is finished by *revers*, a turned down collar being carried round the neck, the whole completed by an upright frill of white lace, and on the chest are bows with loops of pearl beads. The sleeves form puffs of white muslin. This elegant Ball Toilette is designed by MADAME TRIDAL, 42 rue Vivienne; the back view is shown on page 5.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of white muslin. The front of under-skirt is covered by perpendicular *bouillonnées*, enclosed at sides by bands of the muslin: the back of skirt is trimmed by four flounces each edged by narrow white lace. The upper skirt and *corsage* are cut in one à la *Princesse*, the sides of skirt are caught up and fastened by rosettes of sea-green ribbon, the front of skirt forming a round draped *tablier*, edged by a flounce of white lace, the back is shorter and falls *en bouffant*. At right side of underskirt is placed (on the band already described,) a loop and ends of sea-green ribbon, and at the left side appears a group of bows of similar ribbon, starting from just beneath the caught up portion of upper-skirt. The top of *corsage* is pointed both at back and front and is finished by folds of muslin, and by groups of bows of sea-green ribbon; the sleeves are puffed.

This Costume is suitable for a very young lady; it is by MADAME BREANT CASTEL. For front view see page 5.

PLATE THE FOURTH.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of dark lavender silk. The back of under-skirt forms three hollow pleats; the rest of the skirt is trimmed near the bottom by a fluted flounce of silk of a lighter shade, and partially covered by a vandyked piece, and *ruche* of silk like the dress, above which appears a narrow upright fluted frill of the light silk. The front of upper-skirt forms a round draped *tablier* with vandyked edge, the skirt being caught up near the back, which falls in a draped point. Tight-fitting *Casaque* of light grey cloth. The back is hollowed out, and the fronts close by buttons: the garment is edged by braid of a rather darker shade of grey, arranged in bands formed by several rows placed close together; this trimming is carried up the centre of back to the waist, forming a point, the sides of front and of back are finished by rows of braid similarly arranged, and which cross the shoulders, and form points at sides, thus enclosing the arm-holes. At each side of the hollowed out portion of back, is a rosette of grey ribbon, with a loop and floating ends; the front and sides are finished at bottom by fringe; the sleeves have deep cuffs trimmed by the braid arranged in bands, and at the backs are *papillon* bows of ribbon. The neck is encircled by an upright collar, and at back are bows. Chapeau of black silk trimmed by bright blue flowers and a bird's wing. For front view see page 5.

This *Casaque* may be cut from our second full-sized pattern for this month, by lengthening the skirt a little and deepening the *coye*, at the same time adding to the back, a quarter of an inch all down the middle—to the sidpiece half an inch along the seam under the arm,—and to the front half an inch all along the front edge.

PROMENADE COSTUME.

Fig. 2.—This Costume consists of an under-skirt of dark brown silk, with an upper-skirt and *corsage* or *veste*, of a light brown striped silk. The front and sides of under-skirt are trimmed by four narrow flounces, and the back forms five hollow pleats, the central one finished by a row of mother of pearl buttons: the upper-skirt forms a deep square-shaped *tablier* edged by a broad *biais* band and *rouleau*. At back is an open space, the side edges of the *tablier* being gathered at about half way from the bottom, and attached to those of a square-shaped tab or piece finished by mother-of-pearl buttons, and from beneath this tab starts a loop with a floating end, while the space above it, is filled in by a *bouffant* of the dark brown silk. At the right side is a fancy pocket with a band of the dark silk. The *corsage* is closed by buttons in front, and the back is without seam in the middle; it is short and is edged by a fluted frill, above which is a broad band of the dark brown silk embroidered with black braid, the sides being finished by mother-of-pearl buttons, and by a

*biais* band and *rouleau*, which form the edging of the garment: at right side is a pocket surmounted by a band of the brown silk, with buttons. The neck is ornamented by a rounded piece and an upright collar of the dark silk, and by a row of mother-of-pearl buttons: the sleeves have pointed cuffs finished by bands of the dark silk and buttons. Chapeau of black felt trimmed by scarlet velvet and by a grey wing. For front view see page 5.

We give this pattern full-sized: the *Tablier* pattern was given last month.

YOUNG LADY'S WALKING COSTUME.

Fig. 3.—Tunique of a grey and olive-green striped woollen material. The fronts close by buttons obliquely from left to right; the outer edge being cut in small scallopes and trimmed by a narrow band of olive green velvet ribbon, and this is carried all round the skirt at a little distance from the bottom, and is accompanied by a fringe of the same color. The centre of back is trimmed by a scalloped piece of the material of the *tunique*, which starts from the neck, and is carried about half way down the back of the garment, studded by buttons. The sleeves have pointed cuffs imitated by bands of the velvet ribbon, and finished by fringe. Hat of black velvet, having the back of brim turned up; puff crown of white silk.

This dress may be cut from our second pattern for July last, by lengthening the skirt as required.

These Costumes are designed by MADAME MULLER GILBERT, Rue de la Paix.

PLATE THE FIFTH.

No. 1. CHAPEAU of white straw, having the brim bound by sky-blue silk. The crown is surrounded by a draped band of the silk, accompanied by Irish point lace, and at left side are large bows. Under the brim are small blue flowers with some roses, and at right side of front is a single rose. MADAME BOIRREAU.

No. 2. CHAPEAU of Leghorn; the front and sides of brim are turned up and are lined by black velvet. The crown is surrounded by a band of black velvet ribbon, and at front and back are loops accompanied by clusters of field flowers and ears of wheat. MADAME BONDY.

No. 3. CHAPEAU of white chip: the width of brim is graduated from front to back, where it is extremely narrow. The inside is trimmed by a garland of pale green foliage, and the crown is enclosed by a narrow vandyked band of pale straw-colored *foulard*. The front is trimmed by large bows of the *foulard*, starting from which a draped band is carried along the top of crown, and it terminates at the back, by similar bows and short fringed ends. MADAME MELANIE PERCHERON.

No. 4. Morning CAP of thick white muslin: the crown is soft, and is surrounded by a narrow embroidered edging, headed by a draped band: at back is a double *eventail*, and at right side of front is a rosette of the embroidered muslin, accompanied by some small brown flowers, and a bow and short end of rose-colored ribbon. MAISON HADANCOURT.

No. 5. BONNET of white chip; the brim is turned up and is finished near the edge by a *rouleau* of black silk: the inside is trimmed by a thick garland of yellow and violet colored flowers; the crown is encircled by a band of black ribbon; there are large bows of the silk near the front, and at back are similar bows,

(Concluded on page 6.)

BACK VIEW OF PLATE 1.



*Fig. 1.*

*Fig. 2.*

*Fig. 3.*

BACK VIEW OF PLATE 2.



*Fig. 1.*

*Fig. 2.*

*Fig. 3.*

BACK VIEW OF PLATE 3.



*Fig. 1.*

*Fig. 2.*

*Fig. 3.*

BACK VIEW OF PLATE 4.



*Fig. 1.*

*Fig. 2.*

*Fig. 3.*



with fringed ends: at left side is a cluster of the yellow and violet flowers. MADAME ANDRÉE.

No. 6. CHAPEAU *Timbale* of grey straw, trimmed by small green leaves, a grey wing and a large group of pale yellow *foulard*. MADAME ANDRÉE.

No. 7. Travelling HAT of grey straw: the left side of brim is turned up and the inside is trimmed by a puff of pale green *foulard*; the crown is surrounded by a band of the *foulard*, which also forms in front large draped bows with a buckle and a small green feather. MAISON ANDRÉE.

No. 8. CHEMISSETTE of thick white muslin, to be worn with a *corsage* open *en cœur*. The front is embellished by very narrow tucks and embroidered frills, and the open part is finished by an upright *fluted* frill of embroidered muslin: on the chest are loops of the ribbon accompanied by a double *eventail* of the embroidery. MAISON KLEIN.

No. 9. CHAPEAU of black silk and of drab silk: the crown forms a puff of the drab silk, and is encircled by a frill of black lace: the brim is turned up, and is of black silk edged by a *rouleau* of rose-colored silk: the inside is trimmed by a large thick spray of roses and foliage, and on the crown is a second spray, which terminates at the back, and is accompanied by bows and short ends of black ribbon. MADAME ANDRÉE.

No. 10. CHAPEAU of pale Havannah silk; the front and sides are trimmed by a flat pleated *rûche* edged by narrow frills, the inner side being finished by a *fluted* frill of white muslin or lace. In front and at back are loops of black silk, and the crown is partially covered by two ostrich feathers, one white and the other pale Havannah. MADAME BOIREAU.

No. 11. CAPOTE of rose-colored silk; the edge is finished by a narrow pleated frill headed by small folds of white net or *blonde*; and at the back are bows and short ends of black silk accompanied by spiral folds of white lace. The front is trimmed by an upright pleated frill, bound by black silk and the inside is finished by a garland of pale yellow flowers. MADAME BONDY.

No. 12. Morning CAP of thick white muslin. The crown forms a puff and is edged by a narrow embroidery *rûche*: in front is a broader *rûche* studded by small bows of blue ribbon. At back are short ends of the ribbon with a short lappet. MAISON LESIRE.

## BASIL RAYMOND'S WIFE.

### CHAPTER VII.

At length Nora rose from the grassy hollow. It was a mere mechanical movement, for trouble had so numbed her senses that she was not conscious of any decided intention in so doing. As she stepped from the strip of greensward to the pathway, she lifted her eyes, and saw Felix Dormer standing at a few paces' distance. The anger was gone from his face, the fire from his eyes, and sorrowful tenderness gave a new expression to his features. Perhaps this new look touched Nora in some dim far-off fashion, for she went close to him, instead of shrinking back as on a former occasion; nor did she repulse him when he took her hand, which was cold and clammy for all the Midsummer heat.

"Nora," he said, "forgive me. I have done you a friend's service, God knows, but I began it with the heart of a foe."

"You could not help his baseness," she answered simply, but in so heart-broken a tone

that her hearer easily perceived that the iron had entered into her soul.

"No," he said eagerly, "I could not, that fact remains, but oh! Nora, the malice with which I undertook to find out his secret, the zeal which marked all my work in the matter, sprang from feelings as bitter towards you, because you had given yourself to him, as to him because he took you from me. The day that I found you at Fulham, when I saw you in the light of bridal love and happiness, I could willingly have died if I could first have seen you dead before me. Forgive me," he continued, his voice grown soft and pleading, "your happiness with Basil Raymond made me mad. Your misery because of him has brought me to my right mind."

"Have you seen this—this person?" she hesitated.

"You mean Basil Raymond's wife," he said firmly. "I have seen her, Nora. After I had discovered Basil Raymond's baseness, and your present abode, I went at once in search of her. My search was a long one, but was successful, and she will be in Barcombe to-day."

"To-day," cried Nora—"Let me go away then. I dare not see her."

"You will accept Mrs. Raymond's offer of protection, and come with me to Cleetonholt."

"No! no! I cannot go there."

Felix paused, well aware that in this crisis he must plan and act for her.

"Nora," he said presently, "would you like to go to my sister in London, the lady who spent the summer before her marriage with me two years ago."

A memory, dim as all things now seemed to Nora, came into her mind of the high-bred beautiful girl who had been her summer-time, companion in those seeming far-off days.

"I will go to her, if you think she will like to have me for a little while."

"I am sure she will," said Felix heartily. He looked at his watch. "The London express leaves here at 5-30; but as you may be known at the station, we will drive to Emsby junction, and take the same train, which is due there at 6-30."

Nora made no reply, but allowed him to take the leather case from her hand. As he picked up her umbrella, he stumbled on the book she had been reading, before he had startled her with the terrible tidings which had changed her life. He took it up, the leaves fell open at the title-page, where he read the name "*Basil Raymond*."

A dark look spread over his face, and with

a strong effort he flung the book out to sea.

"So," said he savagely, "let Basil Raymond disappear out of your life, Nora."

She looked at him for a moment in dumb anguish, then the first and last cry of her suffering womanhood broke forth,

"No farewell, Felix?—no farewell to the man who was my husband?"

"Ask yourself, Nora. If you return to Barcombe it is not unlikely that you may meet Basil Raymond's wife."

She said no more, but put her hand upon his arm, and suffered him to lead her across the clover fields which divided the cliffs from a little fishing hamlet.

Arrived there, Felix went at once to the inn, and engaged a dog-cart and driver to catch the London express at Emsby junction.

#### CHAPTER VIII. (*and last*).

Sullenly and moodily Basil Raymond paced the platform at the Barcombe railway station, waiting for the London express. Stern and pale, Mary walked by his side, and her erect bearing contrasted with his down-looking, obstinate demeanour, gave the pair something of the look of a criminal and his detector.

The hastily-packed luggage was piled at one end of the platform, the tickets were taken, and the moments of waiting lessened, until at last the express rolled into the station.

A little bustle and excitement,—mostly among the passengers and newspaper-boys, (porters are proverbially too well-bred to hurry) and the train puffed out of Barcombe, getting up the steam for the run to Emsby junction.

Basil and his wife had a first-class compartment to themselves, and when the train had fairly left the station, Mary Raymond broke the silence she had hitherto imposed upon herself.

"Basil," she said, "have you nothing to say to me? No excuse to offer, no word of bare apology even?"

He turned his face towards her, dark with lowering passion.

"Yes" he answered savagely, "I have one thing to say. I hate you."

She laughed, but it was grim unpleasant mirth.

"I think I have heard you say that before," she replied, "but we have now something else to talk about besides our kindly feelings to each other,—which we both so well understand.—I had a long conversation with your brother while you were packing, and I find he is going to be married."

Basil's lips parted in a muttered curse for answer.

"So," continued Mrs. Basil Raymond, "the chance that you will ever inherit Cleestonholt becomes a very slender one."

"And that hurts your feelings!" he sneered.

"Of course it does. The possibility that you might one day be master there, helped to influence my determination to marry you."

There was such cool insolence in her tone that the blue blood boiled in her husband's veins, to hear such sentiments from an artisan's daughter.

"However," continued Mary, "your brother speaks very fairly about his intentions. I quite approve of his arrangements in every particular, but I desire to make one little addition to them, of which, he in his turn approves."

"And that?" said Basil.

"I shall accompany you abroad."

Basil sprang to his feet.

"Never," he cried, "never! do you think I will be burdened by you, dragged down by your plebeian tastes and associates? No! take the income which Frederic says I must give you, but leave me alone." He sat down again, pale and furious.

"As to the share of your present income which your brother proposed you should settle upon me, I demand that in any case for my private use, but I am determined to go with you. My dear Basil, how do I do my duty to society if I allow so charming and—unscrupulous—a man, to go abroad without his wife?"

"I tell you," he cried savagely, "I will not have you with me. Have I not suffered enough for my mad mistake? And yet," he added, "there was a time when I thought I loved you."

Some memory of the past seemed to touch Mary Raymond at his words, for a gentler look came into her face, and she put her hand lightly on his shoulder as she said,

"I believe you did love me once, Basil. I believe you might love me again, if you tried. Let me come with you, and wherever you go, I will be faithful and true to you. I have not done my duty hitherto, but if you will be kind to me I will henceforth be a good wife to you."

They were strangely tender words to fall from the lips of Mary Raymond, the neglected and insulted wife, and it may be that in those words, and in her pleading face, was spoken the last appeal of Basil's better nature.

Alas! that appeal sounded in ears too long closed against all good things to avail now, and Basil shook his wife's hand from his shoulder

with rough impatience.

"I tell you," he said, "once for all, if I leave England, you shall not accompany me, and if I remain, your home and mine must be wide apart.

"And I tell you," she answered deliberately, "that whether you leave England or remain in it, your home shall be mine."

Her look her tone maddened him, and as she stretched forward her head, as it were to emphasise her words, his bad, lower nature rose uppermost, and he struck her a heavy blow upon the face. The blood sprang from a cut on her lip, and with something of the feeling of a wild animal when its blood is drawn, she sprang to her feet. As his hand was raised for a second blow—he had now given the rein to his passion,—she drew from her breast the little dagger, and aimed a stroke at his breast, crying out,

"Coward! coward! do you think blows will frighten me? I can protect myself. Let this stroke divorce the lives which should never have been joined."

"Or this!" he thundered, grasping the hand which smote him. The dagger was turned aside, and with one strong dexterous stroke, Basil drove the murderous knife home to his wife's heart. She fell down in a heap, the blood, issuing in a stream through her garments dyed and soaked the carpeted floor of the carriage, and stained the rugs and wrappers which lay round.

Basil put his hand to his head. Blood was trickling from his face, for a deep flesh wound had been inflicted in the brief struggle for the dagger.

A mist came before his eyes, crimson and black. A sound as of many waters boomed in his ears, and slipping from his seat he sank on the floor, where he lay senseless by his dead wife.—Two streams of blood ran and mingled on the floor, the good old blood of English aristocracy, and that presumably-meaner fluid which had animated the veins of the radical's daughter!

\* \* \* \*

The express steamed into Emsby. Felix and Nora stood upon the platform, waiting for the porter whom they had retained, to find an empty carriage.

He opened the door of one apparently empty, but what a cry rose from the three as they saw the sight before them!

Help was procured, and the body of Mary Raymond removed to the nearest inn; whither Basil, who had only fainted, was also conveyed.

He was removed three weeks later to the county jail, and thereupon ensued a trial which

animated the newspapers by its conflicting points, and produced much private animosity among persons who disagreed as to whether the verdict should be *Wilful Murder* or *Justifiable Homicide*; but the jury found the former, and Basil paid the penalty of his crime according to the laws of his country. H. S.

## THE FULL-SIZED PATTERNS.

*N. B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportional figures: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern, which is cut on white paper, is a very novel and elegant *PELISSE* for spring and summer wear, called the Windsor: it is represented on the 3rd figure of plate 2. The pattern consists of five pieces: viz. front, marked by one hole: side of front marked by two holes: side-piece marked by three holes; side of back marked four holes; and the back marked by five holes. All these pieces must be lengthened about 13 inches round the bottom edge, so as to produce the same length as shown by the colored engraving; the back is to be made without seam in the middle, and being cut in two parts (numbered 4 and 5 as above named), will enable an exact fit to be obtained with great ease: on the front the line of trimming continued from the back is shown by a pricked line: this pattern will be found an excellent fit and is of most elegant style: if a larger arm-hole is required, it should be a little more hollowed out underneath, the front and back of arm-hole being left untouched. We have not given the sleeve, as the sleeve of either our February or March pattern, will suit this Pelisse, by adding about ½ inch extra width all along the hind-arm seam.

Our second pattern, which is cut in blue paper, is the *Duchesse Corsage à Basques*, represented on fig. 2 of our fourth colored plate. The front and side-piece are made with very long basques; the flaps and the curves of seams being so arranged as to produce an exact fit for a lady of good figure. The back is without seam in the middle, and has the basques shorter, reaching only to the notch in the side-body side seam. The sleeve may be cut from our 1st pattern for February or March last, without any alteration.

\* \* \* The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, or should themselves mislay them, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

## The Theatres.

Mr. Spicer's romantic drama *Haska*, which has been rendered somewhat notorious by the late legal proceedings in connection with it, has been successfully produced at DAURY LANE, under Mr. Chatterton's management, with Mr. Creswick and Miss Leighton in the principal characters. Mr. Henry Irving still commands large audiences at the LYCKUM to witness his wonderful representations of Shakespearian character, he being ably assisted by Miss Bateman (Mr. Crowe) and Miss Isabel Bateman.







May 1877

Photo

Le Monde Élegant





May 1877

Plate 2

*Le Monde Élegant*









May 1877

Plate 3

Le Monde Éléant





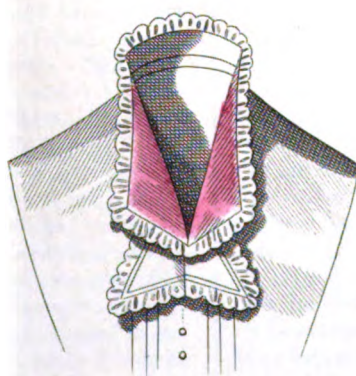
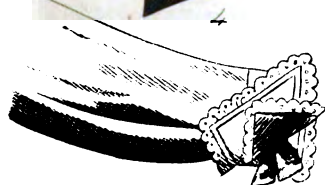
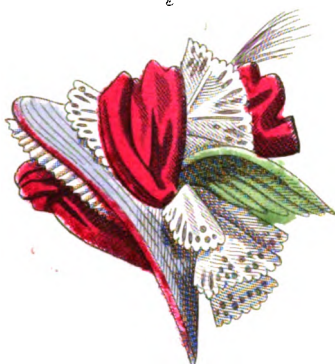
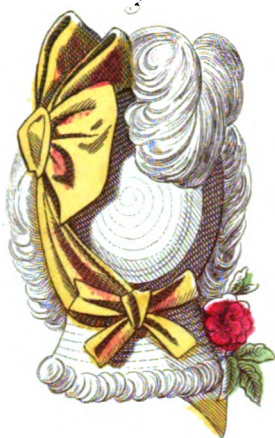
May 1877

Page 10

Le Monde Élegant







May 1877

Le Monde Élegant



THE  
Ladies' Monthly Magazine,  
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No 641.

MAY, 1877.

VOL. 54.

Observations

ON LONDON AND PARISIAN FASHION.  
FOR MAY, 1877.

We are now approaching the most brilliant period of the London Season: the clouds and rain of a dull lingering winter, are giving place to the flowers and sunshine of a Spring, which promises to be as fine as it is unusually early. Nothing gives a greater stimulus to the development of Fashion, than the promise of fine seasonable weather, and the series of beautiful plates contained in our present Number, show how varied and elegant are the productions of our talented Artistes des Modes.

Black silk *Casaques*, or as they are now called, *Pelisses*, are again coming into Fashion for Spring wear. When dresses were made so elaborate, and while the large full *bouffants* were worn, the black silk *Pelisse* or *Casaque* was not needed for outdoor wear: in fact it was worse than useless, since it concealed the elaborate beauty of the dress; but now that the *bouffants* have disappeared, and that simple elegance, and absence of superfluous drapery are the characteristics of morning dresses, *Pelisses* or Mantles of some kind must again become a necessary part of outdoor Costume.

*Pelisses*, *Paletots*, *Casaques* (or whatever name may be preferred) are always made tight-fitting, or nearly so: the *basques* or skirts are without fulness, all the seams being of the rounded form shown on our full-sized patterns for this and the preceding months. The skirts are long, usually reaching to about half the depth of the dress skirt. The favorite trimmings are lace, pipings, quillings, and fringe. The fronts are nearly always single-breasted, but are often made to open in a slanting direction, similar to our first full-sized pattern.

There is this season, great variety and novelty in the trimmings and details of arrangement of *Pelisses* or *Casaques*, and the newest and most elegant styles will be found represented in our present series of plates. On plate 1 will be found a very elegant style of *Pelisse* with coat

collar and turnover elaborately trimmed with lace and ruchings, and another novel style with *plastron* at back and front; on plate 2 will be found one of the most elegant *Pelisses* of the season, made with slanting opening and trimmed with fringe and piping; and also a very elegant *Casaque à Gilet*, richly trimmed with lace and quillings, and admirably suited for a tall lady of fine figure. Plate 4 contains another characteristic style of *Pelisse*, richly yet simply trimmed by fringe, pipings and embroidery.

For dresses the most fashionable trimmings are fringe, *biais* bands, quillings, and vandyked edges: the last named are novel, and seem likely to be in great favor.

As to the form of dress skirts, we have nothing to add to the remarks we made in our last month's Number; as we then stated, they are plain at front and sides, slightly full at back, with a train more or less developed, according as the dress is intended for afternoon or for evening wear.

As to the colors of dresses, greys and browns are very fashionable, and so are the more delicate shades of *mauve*, salmon-color, maize, and Havannah. Some Parisian houses are trying to introduce very bright shades of color for morning wear, but we do not think this is likely to succeed as yet, because the tendency of the present fashion seems to lie in the direction of grace, elegance, and quiet harmony, with a complete absence of all exaggeration, whether of form, trimming, or color.

Strong contrasts of color are going out of Fashion; dresses are composed either of two shades of the same color, or of one color only; no doubt this style will lead to brocades and the richer silks, being again fashionable.

For Ball and Evening dresses we refer our readers to the March and April Numbers.

In Bonnets the principal changes to notice are the increased use of feathers and muslin frills as trimmings. Curtains are re-appearing, and this may at last cause a complete change of style.



## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### PROMENADE COSTUME.

Fig. 1.—Dress of light blue shaded silk. The skirt is slightly *bouffante* at back, and the front is trimmed by three pleated flounces, edged by silk of a darker shade, and headed by *biais* bands similarly edged, and forming at the sides, diamonds of graduated sizes, each containing a button: the two lower flounces are continued round the skirt, accompanied by the *biais* bands. *Pelisse* of black silk; both front and back are nearly tight fitting, (see back view on page 5,) and the bottom is trimmed by a frill of black lace headed by a *rouleau*; the sides form points which are turned back *à revers* and fastened by buttons. The neck is open *en cœur* and is finished by a turned down collar and *revers*, the collar being edged like the bottom of the garment. The sides of front are trimmed by perpendicular *ruches* of lace with tassels and loops of ribbon. At back of waist are similar loops, and the sleeves are finished by frills of lace, with folds, *revers* and tabs edged by lace. Chapeau of white straw, having the inside of brim covered by black silk. A blue ostrich feather forms the trimming.

MAGAZIN DE LA PAIX.

*This Pelisse may be cut from our first full-sized pattern for last month.*

#### CARRIAGE COSTUME.

Fig. 1.—Dress *à deux jupes* of Havannah brown silk, and of very pale buff silk. The under-skirt is of the light brown and is entirely covered by small puffings: the bottom is trimmed by a flounce partially covered by a *flûted* flounce of the pale buff silk headed by an upright frill of each color. The upper-skirt and *corsage* are of the pale buff silk, and are cut in one, *à la Princesse*, the skirt forming a deep *tunique* open at sides and back: the front forms a square shaped *tablier*, ornamented by three groups of bows of brown ribbon, (see front view on page 5,) all the edges are finished by fringe, headed by *biais* bands, which are continued up those of all the openings; at the back is a draped point, which surmounts the opening already named; and is ornamented by three groups of bows of Havannah brown ribbon, and in the back corners of skirt are bows of similar ribbon. The *corsage* is trimmed both at back and front by a sort of *plastron*, composed of *biais* bands of silk of the two colors arranged *en chevron*, and enclosed by bands of the pale buff silk, and forming points at the chest and at back of waist. The backs of sleeves are cut open to the elbows, and the open spaces are filled in by the Havannah brown silk, which also forms at the wrists, frills accompanied by *flûted* frills of the pale buff; at the summits of openings are *papillon* bows. Chapeau of straw trimmed by Havannah brown silk, with

a white ostrich feather. MAGAZIN DE LA PAIX.

*This Pelisse may be cut from the first pattern of our March No, by cutting up the openings at sides and back, and adding a pleat to the middle of back, about eight inches below the waist, to form a pièce bouffante.*

#### PROMENADE COSTUME.

Fig. 3.—Dress *à deux jupes*, of pale grey mohair: the under-skirt is trimmed near the bottom by a broad flat *ruching* edged at each side by a narrow frill. The upper-skirt forms a round draped *tablier*, edged by a flounce, and caught up and fastened at the back of waist. *Pelisse* of black silk: it is nearly tight-fitting both at back and in front. The bottom is edged by fringe, and the sides of skirt are trimmed by several rows of narrow silk braid, forming horizontal bands terminated by rosettes and tassels. The *Pelisse* is also ornamented by rows of the braid, which cross the shoulders, and form both at back and in front a sort of *plastron*, studded by buttons and finished at back by fringe and by loops and single ends of ribbon, and in front by loops of ribbon only. The neck is trimmed by a narrow upright collar, and at back is a loop and an end of ribbon. The sleeves have fancy cuffs imitated by the braid. Chapeau of white straw, with blue and white trimmings. MAISON TRUTONIER.

*This Pelisse may be cut from our first full-sized pattern for last month, by adding a little extra length all round the bottom of skirt. The upper skirt of the dress may be cut from our second full-sized pattern for March.*

### PLATE THE SECOND.

#### PROMENADE COSTUME.

Fig. 1.—Dress of sea-green silk. The front of skirt is covered by fixed pleats arranged obliquely, and enclosed by perpendicular *biais* bands; the sides and back of skirt are trimmed by four *flûted* flounces, each headed by a *biais* band, the bottom flounce being broader than the others, and each one being finished by groups of bows which start from the upright bands already named; the back of skirt forms a draped point, (see back view on page 5.) *Pelisse* of black silk; it is nearly tight-fitting, and the fronts close obliquely from left to right: the bottom is edged by tassel fringe headed by a broad *biais* band of silk, finished by two *rouleaux*, and this trimming is continued up the overlapping side of opening, which is edged by a very narrow *flûting*. Above the *biais* band on the skirt, are several *rouleaux*; the neck is enriched by a similar trimming accompanied by an upright frill. At sides of skirt are square pockets with fancy flaps finished by *rouleaux* and buttons. The sleeves have cuffs ornamented by *rouleaux* and buttons to imitate tabs. Chapeau of straw, trimmed by black ribbon and scarlet flowers. MAISON VIBROL, Place de la Bourse. For back view see page 5.

*We give the full-sized pattern of this Polonoise.*

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress *à deux jupes* of light and of dark brown silk. The bottom of under-skirt

is of the light silk, and is trimmed at the bottom by a broad *flûted* flounce of the dark color headed by vandykes of light silk, edged by frills with bands of the dark silk, and put on with a similar but broader band, above which are two upright *flûted* frills, one of each color, studded by *papillon* bows of the dark silk. At the back of skirt is a draped point. The upper-skirt is of the light silk and forms a draped *tablier* edged by a *flûted* flounce, headed by a *biais* band of dark silk: the *tablier* is caught up and fastened at back of waist. Tight-fitting *Pelisse* of black silk. The front forms a *gilet*, which closes by buttons, and is hollowed out at bottom: the sides and back are slightly deeper, the sides forming short points; the garment is trimmed by a broad and a narrow frill of black lace divided by a *rouleau* of silk; this trimming becomes narrower as it approaches the neck, and is terminated at the sides by puff pockets; the points already described are deepened, by the addition of *flûted* frills of silk. The back of skirt is lengthened by a deep square-shaped piece of silk, edged by a flounce of lace and partially covered by bows and floating ends of ribbon. The sleeves are trimmed at wrists by *flûted* frills with single loops, and having above them bands, headed by narrow frills and similarly finished. Chapeau of Leghorn, with trimmings of white silk. M. VIROLO.

*This Casaque may, with slight alteration be cut from our second pattern for last month.*

PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of mauve foulard of two different shades. The under-skirt is of the lighter color and is trimmed at bottom by a *flûted* flounce of the dark shade headed by a *biais* band, above which is a similar but slightly narrower band. The upper-skirt and *corsage* are of the lighter color, and are cut in one à la *Princesse*, the skirt closing obliquely from right to left; the sides of skirt are cut up to half its depth, and the sides of front portion are caught up and fastened by bows to the back portion, which they slightly overlap, thus forming a draped *tablier*, pointed and edged by fringe accompanied by a *biais* band of the darker foulard. The back of skirt (which falls square) is edged by the band without fringe. The upper portion of *corsage* is trimmed by a collar and *revers* of the dark foulard meeting on the chest and finished by bows and ends. The sleeves (of the light color) have deep cuffs of the dark shade, edged by the light foulard, and pointed at backs and fronts of arms, they are finished by buttons and bows. White chip Hat with mauve ribbon and pale yellow flowers.

*This Polonaise with slanting opening may cut from our first full-sized pattern for February, by lengthening all the pieces at the bottom as required.* MAGAZIN DE LA PAIX.

PLATE THE THIRD.

PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of dark lavender silk, with flounces of a lighter shade of laven-

der. The bottom of under-skirt is trimmed by two flounces, graduated in width, put on with upright headings, each flounce edged by a *flûted* frill of the darker color. The sides of upper-skirt are caught up, the front forming a round *tablier* (see front view page 5) and the back a draped point; the *tablier* portion being edged by a flounce edged like those on the under-skirt already described. *Pelisse* of black silk: the back is tight fitting, while the front falls nearly square and is closed to the extremity (see front view on page 5), the bottom of skirt is edged by a flounce of black lace, above which is a broad embroidered band of silk edged by narrow lace, this trimming is carried round the skirt and terminates near the back in points studded by buttons: the centre of back of skirt forms small flat pleats starting from the waist. The upper part of the *Pelisse* is trimmed by pointed tabs embroidered and edged by lace; these start from the fronts of shoulders and are carried down the back, meeting at the waist and terminating just below it: at right side is a pocket with pointed flap edged by narrow lace. The sleeves are trimmed at wrists by *rouleaux* imitating cuffs with pointed tabs finished by lace and embroidery. White chip Hat with blue ribbon and a white ostrich feather. MAGAZIN DE LA PAIX.

COSTUME FOR HOME.

Fig. 2.—This Costume is composed of an underskirt and *corsage* with very deep *basques*, made of shaded and of plain salmon colored silk. The under skirt is of the shaded silk, the plain silk being of a rather darker shade. The front of skirt forms a plain space studded by buttons and enclosed at sides by *biais* bands and by *flûted* frills of the plain silk. The sides and back of skirt are trimmed by two narrow *flûted* flounces of the plain silk, each headed by a *biais* band of the light silk. The sides and back of *corsage* are of the shaded silk: the skirt is open to the back of waist, showing the under skirt which is slightly *bouffante*. The edges of *basques* and of opening are finished by bands of light silk, the bottom edges being finished by fullings of the darker shade: the front forms a *gilet* of the plain silk closed by buttons, hollowed out at bottom, and finished by *biais* bands: the neck is trimmed by a pointed collar of the shaded silk: the sleeves which are of the shaded silk are trimmed at wrists by *biais* bands placed obliquely and imitating cuffs. For back view see page 5. MAISON DIEULAFAIT.

YOUNG LADY'S COSTUME.

Fig. 3.—Under skirt of cedar brown silk, trimmed by narrow flounces which overlap each other. Polonaise of pale buff striped silk or cashmere. The skirt is edged by fringe, and the back of skirt is gathered up and fastened to a pointed tab of cedar brown silk which extends slightly below it, and is terminated by fringe and by loops of the cedar-brown silk. The tab is continued up the centre of back, where the *corsage* forms (as well as in front) an open square edged by cedar-brown silk: the open space is filled in by a chemisette of white

muslin. The sleeves are trimmed at wrists by cuffs edged by bands of cedar-brown silk, with small bows. White straw Hat, with soft crown of white silk. For front view see page 5.

MAISON GAGELIN.

We give the full-sized pattern of this Polonaise for a little girl.

#### PLATE THE FOURTH.

##### PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of light grey brocaded silk. The under-skirt is trimmed near the bottom by a succession of perpendicular tabs bound by black silk and placed at equal distances from each other all round the skirt. The upper skirt is caught up at sides and fastened by groups of bows of black ribbon, the front forming a round *tablier* and the back a draped point. Pelisse of black silk: the back is tight-fitting and the front falls loosely, as shown by the view on page 5. The skirt is edged by tassel-fringe. The side pieces are slightly prolonged at bottom so as to imitate pointed tabs ornamented by a fancy trimming of narrow silk braid: the fringe by which the garment is edged, is headed by a similar trimming, and at centre of back is a tab which extends from the neck nearly to the extremity of skirt, and is terminated by a tassel and ornamented by the silk braid. The fronts close by buttons, and the sleeves have pointed cuffs imitated by the silk braid. This Costume, with the addition of a white or grey Chapeau, would be suitable for slight mourning: it is designed by M<sup>me</sup>. BREANT CASTEL.

##### COSTUME FOR HOME.

Fig. 2.—Dress à deux jupes of a light colored striped silk, with trimmings of brown silk. At the bottom of underskirt are two *fluted* flounces, one of the striped silk and the other of brown silk, surmounted by a vandyked piece of the light silk, put on with a flat *ruche* of brown silk. The upper-skirt and *corsage* are cut in one à la *Princesse*, and form a long Polonaise. The fronts fasten by brown buttons to half the depth of skirt, the edge being finished by a band of brown silk; the lower half is left open, one side being turned back to form a large *revers* of brown silk, while the other side falls perfectly straight: the sides are open to about the same level as the front, and are joined to the back of skirt, (which is slightly deeper) by five tabs of brown silk, graduated in width and bound by the light silk. The back of skirt is crossed by a draped band of brown silk, and at left side is a fancy pocket with bands and loops of the silk. The bottom of skirt is trimmed by two *biais* bands of the silk. At the front of neck are pointed *revers* and loops of brown silk, and the sleeves have cuffs finished by tabs and loops of the same. MAISON VIRELO.

##### COSTUME FOR HOME.

Fig. 3.—Dress of two shades of grey cashmere. The front and sides of skirt are of the lighter color and are cut in one with the *corsage*, fastening by buttons at left side, and

slightly draped at both sides. The back of *corsage* is only prolonged slightly below the waist, to form a short *basque*, to which the back portion of skirt is attached; this is composed of the darker color, and is arranged in gathers, crossed by two tabs of the light color, which are attached to the portion of skirt forming front and sides, and are buttoned in the centre of back. The front and sides are trimmed at bottom by two *fluted* flounces headed by a *bias* band of dark grey, above which is a festooned trimming of fringe with a *biais* band of the dark shade as a heading; the front is finished by bows of the darker color, and the sleeves have fancy cuffs cut open and trimmed by small bows. MAISON VIRELO.

#### PLATE THE FIFTH.

No. 1. CAPOTE of black silk, having the front covered by foliage. The curtain is headed by a draped band of blue silk with bows of the same silk, which also forms strings. At left side is a blue ostrich feather. MADAME ANDRÉE.

No. 2. CHAPEAU of Leghorn, having the front and sides of brim turned up and covered by black velvet: the inside is trimmed by a drapery of straw-colored silk, with a narrow *fluted* frill of white muslin and an *aigrette*. At the left side of front is a frill of white lace, with a second *aigrette*, and a green cock's feather. At right side of front is a bow of straw-colored ribbon. MAISON BONDY.

No. 3. CAPOTE of light blue silk edged by a frill of white muslin, and by a band of black silk which forms bows and a single end at the back. In front is a blue and white ostrich feather. MADAME DUFOURMANTILLE.

No. 4. White muslin SLEEVE belonging to the col-  
larette No. 8. The wrist is finished by a fancy cuff edged by narrow lace, and having pointed *revers* covered by pink cambric, and edged by the lace, accompanied by two loops of the cambric.

No. 5. CHAPEAU of white chip, edged by a white feather trimming. At left side is a large group of bows of shaded amber ribbon, starting from which a draped band is carried to the back, and is terminated by bows and short ends. At right side, by the curtain is a scarlet rose, and in front is a white ostrich feather. The inside of front is trimmed by a draped *bandeau* of amber silk. M<sup>mes</sup>. BRIE ET GÉOPHIN.

No. 6. CHAPEAU of grey straw, having the edge of brim bound by *cérise* silk. Inside the front is a draped band of *cérise* silk, with a narrow *fluted* frill of white muslin. In front is a double *éventail* of white spotted net crossed by a draped band of *cérise* silk, and forming spiral folds which extend to the back. At the side is a green wing, and above the *éventail* appears a bow of the *cérise* silk with a green *aigrette*: the draped band of silk is carried round the right side to the back. MADAME BONDY.

No. 7. CHAPEAU composed entirely of shaded foliage. In front the foliage forms a kind of trail which falls towards the back. MADAME DUFOURMANTILLE.

No. 8. HABIT-SHIRT of white muslin: the front is open *en cœur*, and the neck is finished by an upright collar and *revers*, edged by narrow lace, and the *revers* being covered by pink cambric, and having below them two smaller ones finished by the lace only: below the *revers* the front is trimmed by a row of buttons, having at each side three tucks. This Habit-shirt (with its sleeve No. 4) is from the M. CAPRICE.

No. 9. CHAPEAU of brown silk: the crown which is soft, is surmounted by large draped bows starting from bands at the sides. The brim is turned up at

Concluded on page 6.

BACK VIEWS OF OUR COLOURED PLATES OF COSTUMES.

5

BACK VIEW OF PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.



front and sides and is covered by folds of black silk, and the inside is trimmed by a *rouleau* of yellow silk with a crimson flower. The brim is edged by a *fluted* frill of white muslin, which is carried round the back, where it is rather broader, and below it is an open loop and *papillon* bow of black ribbon. MADAME ANDRÉE.

No. 10. TOQUE of pale grey silk, with brim of black silk edged by a very narrow frill of white muslin. At left side of front is a green bird. MADAME BAYARD.

No. 11. CHAPEAU of black straw, the brim is slightly curled up, and the crown is nearly covered by long feathers of shaded colors: at the back are bows and short ends of Havannah ribbon which also forms an open loop and floating ends. In front is a small brown bird with an *aigrette*. MADAME HUSBAND.

No. 12. Neck TIE of light blue silk, edged by *fluted* frills of white muslin and forming in front large bows and a single end. MAISON LESIRE.

## THE HOUSE AT WILLOWBECK.

IN FOUR CHAPTERS.

### CHAPTER I.

"O'er all there hung a shadow and a fear,"

"A sense of mystery the spirit daunted,"

"And said as plain as whisper in the ear,"

"The house is haunted."

THOMAS HOOD's *Haunted House*.

It must have been a lovely place once upon a time, when the garden was kept in order, and before neglect had joined with decay to disfigure the house. It was an old-fashioned, low building on the willow-shaded bend of a laughing brook, which ran swiftly onward past its windows to swell the Severn in Gloucestershire. The walls had once been gay with roses and many-colored creepers, but these for lack of culture were mostly dead, or hung in drooping tangled confusion, untrained and unnailed, waving in melancholy streamers when stirred by the breeze. The garden was overrun with weeds and nettles, though here and there some hardy flower raised its head among the rank and encroaching herbage, and seemed to show a bright defiance to the ravages of decay.

The house was empty, and the mildewed state of the board at the gate which announced it "*To be Let*," plainly showed that it had long been untenanted, while over its silent desolation the spirits of loneliness and fear seemed to brood.

Such was the house at Willowbeck when I first saw it, in company with my cousin whom I was visiting in Gloucestershire. We stood by the broken gate which gave entrance to the little domain, and as I looked across the neglected garden to the lonely mansion, the striking description of a haunted house which poor Hood had left us, crossed my mind, and I turned to my cousin with a remark to that effect.

"Yes," she replied, "I have often thought of those lines myself, when I have passed this place, and indeed, if the spirits of those who were wronged within its walls could come back, I should say this house *was* haunted."

"Indeed," I cried, "has it then a story?"

"It has a dark and painful history," she answered, "the particulars of which are perhaps better known to me than any other person in Moreton, for I heard them from my grandfather, who was the coroner conducting the public enquiries which followed the sad events which occurred here."

"I should like to hear your story," I said eagerly.

"You shall hear it this very evening after dinner," answered my cousin, "but if we design to reach home before that meal is served, we must hasten to leave the neighbourhood of this 'haunted house.'"

That evening my cousin was true to her word, and while the nightingales were singing in the shrubbery which skirted the lawn on which we sat, she supplied me with the facts from which I have constructed the following narrative of the last tenants of the house at Willowbeck.

### CHAPTER II.

"Yet thereunto, blind to doom,"

"Three months since a bride did come;"

*The Rhyme of the Duchess May.*

On a wet September evening, more than fifty years ago, a postchaise which had met the stage-coach at Gloucester, was driving quickly on the road to Willowbeck. Its occupants were Captain Harry Southey, of His Majesty's Navy, and Sybil his wife. They had been married five months, but their wedded happiness was now broken by a command for the young officer to join his ship, which was ordered to the Indies. The length and peril of the voyage, and the delicate state of Sybil's health rendered a parting inevitable, and Captain Southey was hastening to place his wife, who was an orphan and friendless, in the charge of his father, during his uncertain period of absence. Mrs. Southey was acquainted with her father-in-law, having paid him a visit during the honeymoon, but the time was then too short for her to have formed any affection for him, beyond the kind feeling which every true woman must have for her husband's nearest relative.

Sybil Southey, therefore, was not going to Willowbeck in good spirits, since in addition to the grief at parting with her husband, she

felt a distrust as to the probability of her content in her temporary home. Her husband tried to inspirit her by his own hopefulness, but her voice was very desponding as she answered him.

"I should feel more hopeful if you had a mother or sister, Harry," she said, "I did not like that Mrs. Bates, the housekeeper, nor do I think she likes me."

"Nonsense, dear," cried the fond husband, "how could she help liking you? She may have appeared a little distant at first, but you must remember, she might have thought your marriage would make a difference to her, since it was only natural to suppose that you would reside at Willowbeck, in my absence."

"But you will take me with you next time, Harry," she pleaded, "you will, you must, you have promised."

"Please God, dear," answered her husband gravely, "you will be well and strong then, and if you are a brave girl you shall go with me. But now, Sybil, we must deal with the present only. You must try to conquer that silly fancy about Mrs. Bates, and you will soon grow to like her. Poor woman! she has her own troubles I fancy, for I heard a whisper when we were down here, that her son was leading a wild life in London."

"I did not know that she had a son," said Mrs. Southey.

"Neither did I, until a year or two ago," replied the captain. "You know dear, my boyhood was spent with my poor mother's family; I only saw my father twice during that period, and these interviews took place at my school. I do not even know how long Mrs. Bates has lived at Willowbeck, though I think she came soon after my mother's death."

Sybil was not interested in Mrs. Bates, and therefore soon turned the conversation to a topic, the discussion of which was nearest to her heart, namely the speedy departure of her husband. This conversation lasted until the postchaise drew up before the gate in the laurel hedge, and soon Sybil Southey stepped across the threshold of the house which was to be her home for an indefinite time.

Mr. Southey received them with kindness, and kissed Sybil in a gentle fatherly fashion. At the drawing-room door stood Mrs. Bates, quietly dressed, quiet-mannered, but cold. After the first greeting, she offered to take Sybil to her room, and father and son were left together.

"Sybil does not look well," remarked Mr. Southey.

"No," sighed the captain, "her health is a source of great uneasiness to me, and I am deeply grieved to leave her at such a time, poor girl."

"I need not tell you, Harry, that she will have all care and attention from me."

"I am sure of that," replied his son warmly, "and I trust Mrs. Bates—"

"Mrs. Bates will do her duty, of course," said the old man stiffly. There was apparent vexation in his tone, and he changed the subject of conversation. Shortly Sybil appeared, and the dinner was immediately served, Mrs. Bates retaining her usual place at the head of the table. She had formally offered to resign it to Sybil, but the young wife, encouraged by a glance and smile from her husband, declined it on the plea of fatigue. The old man who had waited Sybil's answer with an appearance of anxiety, smiled and offering her his hand, led her to the dining room with an air of courtly old-world gallantry.

Captain and Mrs. Southey retired early to their rooms, where, sitting together by a comfortable fire they conversed upon the events of the evening.

"I do not know whether you remarked it, dear," said Sybil, "but I think your father fails a good deal. He does not seem to me nearly so strong, mentally or physically, as when I first saw him."

"You are right, Sybil," replied Captain Southey, "he is greatly altered. He seems to have a troubled mind, and yet I can see no cause for it."

"Are his affairs—his money affairs I mean—in order?" asked his wife.

"Oh yes, I have no reason to doubt that, for his business habits have been good all his life, and I know that he must be worth ten or twelve thousand pounds."

"Oh! dear," said Sybil half petulantly, "I wish he would settle some of it on you, that you need not go to sea again."

"Nay, dear," answered her husband gently, "you do not really wish it. While I have youth and health let me take a man's place, and bear a man's part in the world. When I inherit my father's estate, it will be right doubtless for me to settle down here to other duties, but while I can, I must cling to the life I have chosen, the life I love, the life my brave little wife shall share with me as soon as she is able."

"Ah!" sighed Mrs. Southey, "but meanwhile, Harry?"

"Meanwhile," he answered gravely, "I leave

you here to do some work for me. My father is very old, he is growing infirm. I am his only child, his only living near relative in fact, and though I cannot remain with him to cheer his declining days, I know, dear wife, that you are willing, and more than able, to take my place. He needs some one to love him, to care for him, to amuse him, and this I know you will do for my sake."

"But Mrs. Bates—"

"My dear Sybil," said the captain almost impatiently, "I wish you would not harp so upon Mrs. Bates. She is a valuable house-keeper, I doubt not, and must have been here a great many years, but my father has not the claim upon her that he has upon us. I am his only son, and you are my wife."

While husband and wife were conversing together in this confidential way up stairs, Mrs. Bates remained with the master of the house. A dark frown rested on her face, a frown which was marked uneasily by Mr. Southey. After a long and ominous pause, she broke the silence.

"You know that you acted against my will in this matter," she said, "and I can see you will be influenced by the woman who is to be one of us in future. Your manner to her this evening has fully convinced me of that, but remember"—and rising she faced the old man with a stern countenance—"remember my son shall not be robbed to enrich yours."

"Margaret," pleaded the captain's father, "I do not mean to rob him, but remember his conduct to you—to me—to all."

"I forget nothing," she answered firmly, "but I shall protect the rights of my son."

(To be concluded in our next.)

## THE FULL-SIZED PATTERNS.

*N. B.* The full-sized Patterns given in this Magazine are all out for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized pattern is the PRINCESS HELENA PELISSE, as shown on the first figure of our 2nd plate. The fronts cross over at the neck from right to left, the opening itself being carried in a slanting direction from left to right as shown on the colored plates. This elegant pattern consists of five pieces, viz: the back, which is without seam in the middle, the side-piece, the right front, the left front, and the sleeve. We have given both right and left fronts, because of the difficulty which is often found in making up these slanting openings. On each of these foreparts, the middle line of chest is indicated by a row of pricking, which in the left front, is carried from the neck to the bottom of the skirt, while in the right front, the centre line is seen only at the top, extending from the point where the front edge crosses the middle of chest. The fish

or puff which has to be taken out to define the figure, is marked by pricking on both foreparts, and in each armhole there is a notch to indicate the place of forearm seam of sleeve. All the pieces of this pattern, (sleeve of course excepted) will require lengthening about three or four inches equally all round the bottom of skirt.

Our second pattern, (all the pieces marked by one round hole,) is a POLONAISE FOR A LITTLE GIRL about ten or eleven years of age: we have given the upper parts only of back, front and sidebody: they can be lengthened according to taste, or to suit the height of the young lady. This Polonaise may be made with a high body, or with a square Watteau opening back and front, as shown by the square lines of pricking, and by fig. 3 of our third plate. Any form of sleeve may be added, according to taste and fashion. This will be found an excellent standard pattern for a child's Polonaise.

\*.\* The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, or should themselves mislay them, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

## NEW ORNAMENTS.

We have been much pleased with some elegant specimens of fancy collar and cuff studs, called *The Climax*, manufactured by Mr. Jeffreys.

The "*Bow Collar Stud*" is especially elegant, having a slide to admit the bows of ribbon, and a jump ring to which a locket may be attached. The *Bride Collar Stud* is also a very charming ornament, and has the great advantage of serving for a brooch without the inconvenience of a pin to prick the fingers when fastening. The cuff studs belonging to these elegant novelties are equally useful and pretty.

## The Theatres.

Her MAJESTY'S theatre has opened for the Opera season. A new comedy by C. M. Rae, Esq., entitled *Fame*, has been produced at the HAYMARKET with Mr. Buckstone, Miss Marion Terry, and Miss Annie Lafontaine in the principal characters. The prize drama *True to the Core* has been very successful at the ADELPHI. At the LYCEUM the Shakespearian drama as represented by *Richard the Third* still holds its own, sustained by its admirable interpreters, Mr. Henry Irving, and Miss Bateman. The *Danischoffs* remains the great attraction at St. JAMES, and the production of the *Scuttled Ship* by Mr. Charles Reade, has proved most successful at the OLYMPIC.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

NOVEMBER.—The Duchess Pelisse, close-fitting and single-breasted, with long skirt.

DECEMBER.—The Louis XV Pelisse, short at back with long rounded ends in front, and an Evening Dress Corsette with long point in front.

JANUARY 1877.—The Venetian Casaque, and the Princess Louise Corsette for an Evening Dress.

FEBRUARY.—The new Polish Corsette, and a Pelisse for a little girl.

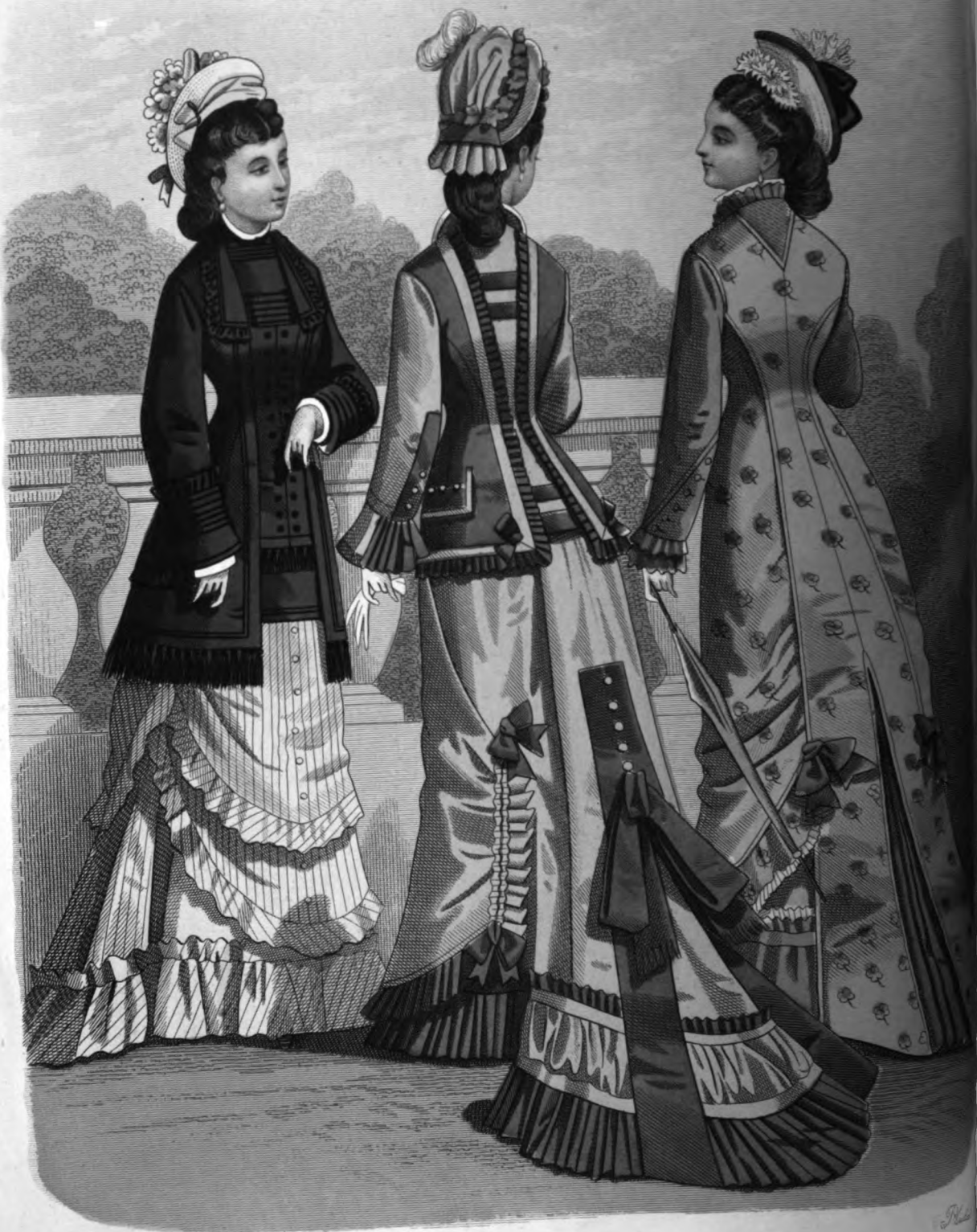
MARCH.—The Princess Beatrice Corsette a basques, and the Alexandra Tablier or Upper skirt.

APRIL.—A novel and elegant Pelisse called the Windsor, and the Duchess Corsette a basques.

\*.\* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dorey & Co. 1, Kelso Place, Kensington, London, W.







June 1877

Le Monde Élegant





June 1877

Le Monde Élegant

Plata 2









June 1877

Plate 3

*Le Monde Élegant*





June 1877.

Pl. 4

Le Monde Élegant







June 1877

Le Monde Élegant

Plate 5





# THE Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 642.

JUNE, 1877.

VOL. 52

## Observations

### ON LONDON AND PARISIAN FASHIONS.

The seasonable weather which we have enjoyed during a portion of the past month, has added another charm to the brilliancy of the London season; a season in which we have had so many opportunities of welcoming the presence of our Gracious Sovereign: rarely have the various Fêtes, Flower-shows, and fashionable Promenades been more frequented by the *élite* of the Fashionable World, and rarely have more good taste and elegance of style been seen in Ladies' Costume.

The beautiful collection of Dresses contained in our present Number, shows the rapid development of Fashion, that is now taking place.

The principal characteristics of the prevailing styles, are grace and elegance of form, combined with a richness of arrangement, and of trimming, which, while displaying a considerable amount of elaboration, is nevertheless quite free from all trace of exaggeration, and never outsteps the limits of good taste.

Skirts, while still worn plain at front and sides, are not now tied back in any ungraceful manner, but hang naturally and gracefully, with the back breadths prolonged to form trains.

In colors also there is the same absence of exaggeration and of violent contrasts. Two shades of the same or of similar colors are often used, as shown by fig. 3 of plate 1, fig. 2 of plate 2, and figs. 1 and 2 of plate 4, but the nearest approach to a contrast, is the combination of grey and black, or grey and brown. Striped materials are very fashionable, and there are many indications that brocades will come into favor before long. Ribbons richly woven to imitate embroidery, have lately been introduced as trimmings for dresses.

This season long black silk Pelisses are much worn. They are made in a great variety of forms, as shown by our present Number and by the Numbers for April and May, which together form a complete series of the most fashionable costumes for Spring and Summer.

In Evening Toilettes there is great novelty, variety, and elegance, with a tendency to a considerable degree of elaboration in the arrangement, and a quiet elegance in the colouring. Plate 3 gives a very characteristic selection.

## THE FULL-SIZED PATTERNS.

*N. B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for seams, are already given to these Patterns, so that seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized pattern is the very elegant WINDSOR CORSAGE à GILET, as represented on the 1st figure of our 4th plate. The Gilet, the front, the side-piece, and a portion of the armhole part of back are all cut in one piece: a large fish being taken out in the middle of front, and a large puff being taken out under the arm, as shown by the pricked lines. The back has a seam in the middle and is rather wide at waist, as shown by the back view on page 5: this pattern is for a lady of good figure, measuring about 35½ inches round the chest; it is given complete, and consists of three pieces,—front, back, and sleeve.

Our second pattern, (all the pieces of which are marked by one round hole in the centre) is the BEATRICE CORSAGE for an evening dress, as shown on the 1st figure of our 3rd plate: the upper part of this corsage forms points at back and on the chest; the open spaces thus formed, being filled in by folds of muslin as shown by the engraving. The *basques* are very long, and slightly deeper at front and sides than they are at back: this pattern consists of three pieces,—front, side-piece, and back: two large fishes are marked by pricked lines.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of pale yellow striped mohair. The bottom of under-skirt is trimmed by a flounce with an upright heading. The upperskirt is caught up at sides, the back falling *en bouffant*, while the front forms a draped *tablier*, edged by a frill, and having below it a second and similar *tablier*, the centres

of both are ornamented by buttons. *Casaque à Gilet* of black silk: it is nearly tight-fitting, and the front forms a *gilet* finished by buttons, fringe, and narrow braid. The top portion is trimmed by a collar and *revers* edged by narrow lace and braid. The sides of front are trimmed by the braid, which is continued round the bottom, accompanied by tassel-fringe. At the sides are square-shaped pockets finished by braid and narrow lace. The sleeves have deep cuffs headed by frills and partially covered by rows of braid. Chapeau of rice-straw, with pale yellow ribbon and rose-colored flowers. For back view see page 5. MADAME MULLER GILBERT.

*This Casaque may be cut from our first full-sized pattern, by lengthening it a little all round.*

PROMENADE COSTUME.

Fig. 2.—Dress of grey cashmere and of brown silk. The bottom of skirt is trimmed by a *fluted* flounce of the silk, headed by a broad *bouillonné* of the cashmere having at each side a *biais* band, the upper one finished by a narrow upright frill of brown silk. There is a *tablier* of grey cashmere edged at bottom by a frill of the brown silk; at left side the lower part of this *tablier* is slightly draped by a frill and *rûching* of the cashmere, and is fastened to the underskirt by two bows of brown silk: the arrangement at right side is very similar, but in place of the bows and frilling there is a pouf pocket of cashmere, trimmed by bows of the silk. The back of skirt is trimmed by a broad band of brown silk, which is studded with grey buttons: it starts at about a third from the waist and is accompanied by a group of loops and fringed ends, below which it is divided into two distinct bands which are continued to the bottom of skirt. *Corsage Cuirasse*; the centres of front and of back are of grey cashmere, and are edged and trimmed by cross bands of the brown silk; the sides of both back and front are of brown silk and are edged by narrow *fluted* frills with *biais* bands of grey cashmere. The central portion of back is slightly less deep than the sides, which are finished by *papillon* bows of brown ribbon. At the sides are pockets with grey buttons, and edgings of cashmere. The neck is encircled by an upright collar; and the sleeves, which are of grey cashmere, have broad cuffs edged by the silk, which forms at the backs *fluted* pleats, accompanied by loops, and long tabs studded with grey buttons. Capote of grey silk with a garland of foliage, a band of brown silk, and a white ostrich feather. For front view see page 5.

MAISON GRANGE, Rue Montmartre.

*This corsage may be cut from our first full-sized pattern for April 1877.*

CARRIAGE COSTUME.

Fig. 3.—Costume à la *Princesse* of pale pink silk, brocaded with *mauve* flowers, and of plain *mauve* silk. The front forms a double skirt, the lower one trimmed by a broad flounce of *mauve* silk with a *biais* band, headed by frills of silk and of *gaufréd* muslin. The sides of the *Tunique* are gathered to the side-seams and finished by

*mauve* bows, so as to form a draped *tablier* with a flounce edged by *gaufréd* muslin. The back of skirt is cut open from the bottom to about half its depth, forming two tabs, between which appear *fluted* folds of *mauve* silk. The back of *corsage* forms at neck a point, filled in by *mauve* silk, and the front is also slightly open *en cœur*. The neck is surrounded by an upright frill. Sleeves of *mauve* silk, trimmed by bands and buttons to imitate oblique openings, and having frills at wrists. The front is closed by buttons. Chapeau of straw, with black and white trimmings.

MADAME MULLER GILBERT.

PLATE THE SECOND.

PROMENADE COSTUME.

Fig. 1.—Dress à *deux jupes* of pale buff striped Mohair. The bottom of under-skirt is trimmed by a flounce, the upper part forming festoons, between which are hollow pleats: the flounce is headed by a narrow upright frill: and starting from each of the hollow pleats already described, a narrow pointed tab is carried up the skirt. The sides of upper-skirt are caught up and fastened by loops and floating ends of black ribbon, the front of skirt forming a round draped *tablier*, edged by a flounce, and the back falling *en bouffant*, (see back view on Page 5.) The centre of *tablier* is ornamented by a pointed tab, having at each side a row of buttons. Tight-fitting *Pelisse* of black silk: the bottom forms several points, and is edged by tassel fringe, above which are rows of narrow braid, the left side of front slightly overlaps the other side in closing, and is finished à *revers*, and the overlapping edge is trimmed by rosettes of *passementerie*. The sleeves are similarly trimmed, and have deep cuffs edged by lace frills and rows of the braid. Chapeau of pale buff silk, with a white ostrich feather.

*This Pelisse may be cut from our first full-sized pattern for March last, by lengthening the bottom edge, and arranging it to form large vandykes. The second pattern for March, gives the form of the Tablier.*

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—This Costume consists of an under-skirt of lavender silk, with a *Tunique* of silk of a lighter shade of lavender. The bottom of the underskirt is trimmed by a flounce arranged in groups of pleats alternated by plain spaces nearly covered by bands; the flounce is headed by an upright pleated frill. The *Tunique* is caught up at back, the front and sides forming draped folds, and the back a sharply defined point, and *bouffant* surrounded by fringe, both the *tablier* and the pointed portion of skirt are edged by the fringe headed by a *biais* band of the darker color. The *bouffant* is surmounted by bows and fringed ends of the darker silk. The *Tunique* is closed by buttons obliquely from left to right, the opening being edged by silk of the dark shade, and forming a point on the chest. The sleeves have deep cuffs, the



backs of which are of the darker silk, ornamented by buttons. Straw Hat trimmed by white lace and an ostrich feather.

#### PROMENADE COSTUME.

Fig. 3.—Dress of pale grey striped mohair. The front of skirt is slightly draped and is trimmed *en tablier* by three fluted flounces of black silk, and at the bottom are two other flounces, one of each material. At the sides are pointed *revers* of black silk, fastened by buttons and extending to the waist. At back of skirt are two fluted flounces of the black silk, one at the bottom and the other (which is broader), at a little distance above it, both having upright headings. The skirt forms at back a draped point fixed at sides by small bows of black ribbon. Tight-fitting Casaque of thin brown cloth. The back of skirt is less deep than the front, which closes by buttons at left side, a corresponding row of buttons being placed at the opposite side of front. The opening forms a point at left side of chest, and the garment is trimmed by bands of black velvet ribbon, which are carried along the sides of front, and are continued to the back of skirt, which is trimmed by a group of bows and ends of similar ribbon. At left side is a square pocket finished by buttons. Chapeau of white straw, with ribbon and foliage.

*These Costumes are from the GRAND MAGAZIN DU LOUVRE.*

### PLATE THE THIRD.

#### BALL COSTUME.

Fig. 1.—Dress à deux jupes of white muslin, and of pale mauve silk. The under-skirt is of mauve silk, and is trimmed by narrow fluted flounces of the silk, and of muslin arranged alternately, and overlapping each other. The upper-skirt is of white muslin. The front forms a round draped *tablier* edged by a fluted flounce, the sides being caught up and fastened by a large bow of mauve silk accompanied by a bouquet of eglantines, thus enclosing the back of skirt and causing it to be slightly *bouffante*. *Corsage Ouirasse* of mauve silk, edged by a fluted frill of white muslin, and ornamented at the back by a bouquet of eglantines. The *corsage* forms, both at back and front an open point, edged by fluted frills of muslin, and partially filled in by very narrow flutings, and the sleeves are composed of puffs of the muslin. AUX ELEGANTES, Boulevard des Italiens.

*We give the full-sized pattern of this Evening Corsage.*

#### BALL TOILETTE.

Fig. 2.—Dress of white muslin and of pink silk. The skirt is of white muslin, the bottom is finished in front by a fluted flounce, and at back by puffings, the whole headed by a band of black velvet ribbon, above which is a narrow white lace. The back of skirt is arranged in horizontal *bouillonnées* separated by bands of black velvet ribbon, each accompanied by a frill of narrow white lace. The front of skirt forms draped folds (see front view on page 5.) The

*corsage* is of pink silk, forming *basques* at back and at front, which is slightly deeper: the sides are prolonged to form broad tabs, slightly pointed and fastened at front edges by *revers*, and at backs by groups of black velvet bows. The *basque* portion of *corsage* is edged by frills of white lace headed by bands of the velvet ribbon, in front the frill is deeper, and the velvet band is finished by groups of bows. The front of *corsage* is open *en cœur*, and is trimmed by a *rûche* of white lace, having in the centre a narrow band of black velvet ribbon, and on the chest is a group of bows. The sleeves are of white muslin. MADAME CAVALLY.

#### BALL OR DINNER COSTUME.

Fig. 3.—Robe of white muslin. The bottom of skirt is trimmed by a fluted flounce headed by a *bouillonnée*, and at the sides are spiral folds of white lace. The front of skirt is partially covered by two round draped *tabliers* edged by flounces of white lace, and attached at sides, to ornamental tabs composed of muslin and of sky-blue ribbon, and edged by a lace frill: the back of skirt is slightly *bouffante*, and is trimmed by a draped piece of muslin edged by a flounce, and surmounted by a second and similar puff formed by a continuation of the *corsage*: it is edged by lace, and is caught up at sides and attached by loops of blue ribbon and roses, to the upper ends of the fancy tabs already described, and which also have roses in the centres, and at the lower extremities groups of large loops with bouquet of roses, and long floating ends; starting from these loops a band of the ribbon traverse the back of skirt, and slightly raises it. The front of *corsage* has deep round *basques*, edged by a flounce of white lace, above which is a folded band of blue silk or ribbon. The front of *corsage* is open *en cœur*, and the back is high, the upper portion being covered by a white lace *fichu*, square at back, where it is fastened down by bows of sky-blue ribbon: on the chest are bows with a single rose.

MADAME IRMA SIMON, 10, Rue Chabannais.

### PLATE THE FOURTH.

#### MORNING PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of blue foulard and of pale blue striped foulard. The under-skirt is of the striped foulard, and is trimmed at the bottom by a fluted flounce of the plain material, put on with an upright heading, edged by white *crêpe-lisse*; the flounce is put on by a *biais* band of the *crêpe-lisse*, having in the centre a *rouleau* of the blue foulard: the upper-skirt is of the plain foulard: the front forms two *tabliers*, one overlapping the other: both are hollowed out to form points, and are trimmed by white buttons, and by fluted flounces, with narrow edgings of the *crêpe-lisse*, and bands of the same having grey *rouleaux* in their centres. The sides are slightly draped, and the back of skirt forms a round draped piece edged in accordance, (see back view on page 5.) At left side is a Bretonne pocket. The *corsage* has deep *basques*,

the front forms a *gilet* of the striped material, with two rows of white buttons: the sides and back are of the plain *foulard* and are edged by a narrow *flûting* of white *crepe-lisse*. At left side is a pocket finished by the *flûting* and white buttons. The neck is encircled by an upright frill. The sleeves are of the striped *foulard* with deep cuffs of plain blue edged by narrow frills. Chapeau of rice straw, with blue flowers and a white ostrich feather.

MAISON GRANGE.

We give the full-sized pattern of this stylish *Corsage*.

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of apricot silk with trimmings of a darker shade of apricot. The under-skirt is hollowed out to form tabs, bound by the dark silk, and overlapping a frill of white lace, which forms the heading of a broad *flûted* flounce of the darker silk. The upper-skirt and *corsage* form a *Polonaise*; the skirt falls square in front, the sides are hollowed out, and the back is prolonged and forms a broad tab, which falls in hollow pleats; the whole is edged by a frill of white lace, headed by a *biels* band of the darker colored silk. A similar but rather narrower trimming crosses the back, is carried along the sides of *corsage*, and down those of the skirt, following on a smaller scale, the form of the skirt itself. Bands of the dark silk are carried along the side seams of back, starting from that just named, and terminating in loops near the bottom, as shown by the engraving. At left side is a pocket of the darker silk, finished by loops and buttons. The neck is encircled by a narrow upright frill, and the front is studded by bows of ribbon of the dark color. The sleeves have deep cuffs of the same silk, hollowed out in tabs at the upper edges. Chapeau of white straw with red ribbon and a green cock's feather.

MADAME MULLER GILBERT.

#### YOUNG LADY'S COSTUME.

Fig. 3.—Dress of black silk grenadine, the skirt is trimmed by *flûted* flounces. *Polonaise* of white *Piqué*, with narrow black stripes. The skirt is edged by fringe, headed by a band of black silk; the front is draped, the sides being caught up (the right side rather more than the opposite one) and the back forms a tab, arranged in spiral folds. Both back and front of *corsage* are trimmed by bands of black silk forming points at the waist, widening out to cross the shoulders, and enclosing black buttons: from the point at back of waist start three loops of black silk. The sleeves have deep cuffs of black silk. White straw Hat with black ribbon. For front view see page 5.

MAISON LACROIX.

This child's *Polonaise* may be cut from our second full-sized pattern for last month.

#### PLATE THE FIFTH.

No. 1. CHAPEAU of white terry velvet, the front and sides of brim are turned up, and the inside is trimmed by a draped band of apricot-colored silk.

At right side is a group of bows of similar silk, and at left side is a white ostrich feather. There is a curtain edged by narrow *blonde*, and headed by a band of apricot silk, which also forms fringed *brides*. MME. PERCHERON.

No. 2. CHAPEAU of white chip with soft crown and curtain of primrose silk: the brim is turned up and the inside is trimmed by a draped band of the primrose silk with a bunch of *mauve* flowers and foliage. At the back of the brim are *flûted* pieces of primrose silk and of chip finished by the silk, and the curtain is surmounted by a *bouquet* of the *mauve* flowers. Strings of primrose silk. MME. BONDY.

No. 3. CHAPEAU of rice straw; the crown is surmounted by a frill of white lace. At back and at front are rosettes of white lace with small scarlet flowers, a garland of similar flowers and foliage being carried along the left side of crown; the back is also trimmed by large loops and a floating end of Havannah ribbon, accompanied by a *flûted* frill of muslin and a trail of foliage. Inside the front are a band and bow of Havannah ribbon with lace and foliage. MADAME PERCHERON.

No. 4. MORNING CAP composed of a soft crown of white muslin, with a double embroidered frill having in the centre a draped band of pale blue silk: at the back is an embroidered lappet. MAISON LESIRE.

No. 5. CHAPEAU of white chip and of primrose-colored terry velvet. The brim is of white chip and is slightly turned up: the crown and *flûted* curtain of the primrose terry, with strings of ribbon of the same color. At left side of crown are bows of the terry, and inside the front of brim is a primrose *bandeau* ornamented by a scarlet rose and a white ostrich feather, which curls over the brim. MAISON CHILLORET.

No. 6. TOQUE of primrose silk draped and surmounted by a *flûted* frill of scarlet ribbon with an edging of white muslin. The crown is surmounted by black ostrich feathers with an *aigrette*.

MESDAMES BRIE ET GEFROIN.

No. 7. HAT of black straw, having the brim bound by blue silk: the crown is surrounded by a drapery of similar silk, and in front is a mother-of-pearl buckle, from which starts a blue ostrich feather. At the back is some pale colored foliage with loops of blue silk. MADAME PERCHERON.

No. 8. MUSLIN CHEMISSETTE to be worn with an open *corsage*. The square is edged by an upright *flûted* frill, and is ornamented by a band formed of pipings, or tucks placed close together and crossed by several short bands similarly formed. In front is an *eventail* composed of *flûted* folds of muslin edged by narrow lace, below the *eventail* are tucks and buttons.

No. 9. SLEEVE belonging to the *Chemisette*, and having the cuff edged and headed in accordance.

MAISON CAPRICE.

No. 10. CAPOTE of blue silk, and of *flûted* black silk edged by white muslin. The crown is of the blue silk, and at left side is a green bird, with a group of bows, starting from which, a draped band is carried to the opposite side. The curtain (of blue silk and of black *flûted* silk edged by white muslin) is headed by a draped band of blue silk, which also forms strings.

MADAME ANDREE.

No. 11. CHAPEAU of white straw, having a soft crown of white muslin or silk gauze. The inside of brim is trimmed by a frill of white lace; at the back is a group of white flowers and foliage, accompanied by a puff of the muslin or gauze, a frill of lace and two loops of white ribbon. MADAME BAYARD.

No. 12. BONNET of black straw. The brim is turned up in front and is bound by pink silk, and the inside is trimmed by a garland of foliage. On the top of front are loops and floating ends of pink ribbon and the back is crossed by a garland of foliage. MAISON CHILLORET.

No. 13. KNOT of black silk bound by shaded ribbon.

# BACK VIEWS OF OUR COLOURED PLATES OF COSTUMES.

BACK VIEW OF PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.

## THE HOUSE AT WILLOWBECK.

(Continued from our last.)

### CHAPTER III.

"'He cometh not,' she said."

TENNISON'S *Mariana*.

The months after her husband's departure passed slowly and sadly for Sybil Southey. She did her best to support his absence with fortitude, and to cheer and amuse his old father, but now and then very dark days fell on the lonely wife, the poor orphaned girl so soon to be a mother.

There were besides, many hours in which she had no opportunity of obeying her husband's injunctions concerning his father, for the master of the house never left his bedroom till noon, being waited upon there by Grey, his old butler, who was the housekeeper's brother.

By degrees Mrs. Southey became alive to the state of affairs at Willowbeck, and grew to know that all real authority was vested in the persons of Mrs. Bates and her brother. She was allowed access to her husband's father in a very limited way, but she often fancied there was a smothered tone of appeal in his voice when he addressed her, an imploring look in his dim eyes as he turned them furtively upon her, which caused her to suspect that he would have had her with him constantly had he dared to desire it.

Sybil asserted her authority, but quietly and firmly the old man's attendants barred his chamber against her, when they did not choose for her to enter it. There was nothing offensive in their manner of doing this, their master's health and comfort being their sole excuse, but Sybil felt none the less certain that this plan of curtailing her visits was deliberate and premeditated.

Christmas came and passed, and the new year followed, but the glad season brought no joy to the lonely wife. As the days lengthened however, Sybil grew more cheerful, while the near approach of her maternal hopes kept her mind so constantly engaged that she found less inclination to dwell upon her sorrows.

One fine morning in February, when the sun shone with more than usual brightness and a faint heat, Mrs. Southey stepped from the drawing-room window, and began to pace gently the length of the terrace which faced the drive gate. She continued her walk for some time, and was meditating the propriety of

re-entering the room, when a stranger approached the house from the carriage drive. As he came on, Sybil was struck by his resemblance to some face she knew. She looked intently at him as he drew nearer, and he, in return, regarded her with more than common scrutiny. As he reached the terrace, which was divided in half by the hall steps and door, their eyes met, and though the gentleman raised his hat with gentlemanly politeness, Sybil blushed deeply at the unwarrantable freedom of his gaze.

"Pardon me, madam," he said in a suave tone. "I wish to see Mrs. Bates, my mother."

Some subtle instinct must have warned Sybil of danger as she heard the softly-modulated voice address her, for a cold shudder passed over her frame, but quickly recovering herself she replied,

"Mrs. Bates is in the village at present, but I believe she will soon return."

"I will take the liberty of entering the house, madam, with your permission," continued Mr. Bates, with increased politeness, to which remark Sybil coldly bowed an assent.

The gentleman—for such he was in appearance—mounted the steps, but ere he knocked, he turned to Sybil, who still stood near him on the terrace, and said with a smile,

"I believe I have the honor of speaking to Mrs. Henry Southey."

"I am Mrs. Southey," she answered shortly. He smiled again, and Sybil turned away, but in that smile she found the clue to the resemblance she had noticed. It was no fancy, the features of Mr. Stephen Bates closely resembled those of Captain Harry Southey!

Troubled and astonished, Sybil reached her chamber, whence shortly afterwards, she heard Mrs. Bates return, and immediately ascend, accompanied by her son, to Mr. Southey's room.

Here they remained until the luncheon bell rang, whereupon Mrs. Bates appeared, and taking her place at the meal, informed Mrs. Southey that luncheon was served to the two gentlemen in Mr. Southey's room, as they were engaged on important business.

"My son is employed in a solicitor's office in London," she added in a stiff tone by way of explanation.

That evening the young wife fancied there was a strange avoidance of her in her father-in-law's manner. He seemed afraid to meet her eyes, and directly after dinner, desired Grey to take him to his room.

Mr. Bates had left Willowbeck early in the afternoon.



## CHAPTER IV.

"Is this like love to stand"  
 "With no help in my hand,"  
 "When strong as death I fain would watch  
 above thee?"

MRS. BARRETT-BROWNING.

February softness had given way to the first rough winds of March, and Sybil was lying on her couch near the fire with a month-old boy-baby. Her attendant had left her to go to the kitchen on some errand involving her patient's comfort,—and the proud young mother with faintly-returning strength was humming a soft little song to the child. The door, which was slightly ajar, was pushed open with a careful hand, and her father-in-law entered the room.

Sybil wrapping her shawl more closely around her, would have risen to her feet, but the old man prevented her by a quick movement, at the same time dumbly motioning her to silence.

He cautiously closed the door, and coming close to the couch, quietly kissed Sybil's cheek, and turning down the shawl, looked fondly, but with tearful eyes, at his grandchild.

"They would have forced me to wrong you, little one," he whispered, "but I have overreached them."

There was a faint sound of laughter in his voice, but it died into a look of sternness as he still looked on the babe.

Only for a few seconds however, did he so gaze, when taking two folded papers from his bosom, he gave them to Sybil.

"Keep them safely," he whispered, "they represent your husband's welfare, and your child's heritage. Heaven only knows the strategies by which I have accomplished this act of justice, and my life may be in peril,—yours also—if it is discovered. Read both papers, which will explain all to you. God bless you, make haste and get strong that I may see you and the child oftener."

Again he kissed her, and passed from the room as noiselessly as he had entered it.

Sybil, astonished and even terrified, made no attempt to question, but continued to hold the papers in a dumb surprise. She was too much absorbed to perceive that as the door closed behind Mr. Southey, another door, communicating with her sitting room, also closed noiselessly,—but could she have pierced through that door, she would have seen the white face of a man, drawn and haggard with passion, livid with disappointment, and quivering with the rage of a murderer,—the face of Stephen Bates.

Later in the evening, while her nurse was in

the lower regions discussing a heavy supper seasoned with tit-bits of gossip, Sybil read the papers which her husband's father had left in her charge. The first she opened was a copy of "*The last will and testament of Henry James Southey of Willowbeck in the county of Gloucester Esquire.*"

It was neither tedious, nor intricate, therefore Sybil was soon mistress of its contents.

A legacy of one thousand pounds was bequeathed to Mrs. Bates, five hundred to her son, and fifty to Grey, the butler. The residue was left to Captain Henry Southey in trust for his child or children, the interest for his use during his life time, the principal, (chargeable with a legacy of five-hundred pounds to Sybil, if she survived her husband) to pass to his child or children at his death.

The second paper contained the old man's reasons for the wording of his will, and for his wish that it should be kept secret during his life. He confessed that two years after his wife's death, he had contracted a secret marriage with Mrs. Bates, three months after which event, that person's former husband, in the shape of an escaped convict, made his appearance at Willowbeck. The son therefore, who was born of the housekeeper's last union was illegitimate. There was a double reason for keeping this ill-starred alliance from the world.

For the first years of her son's life Mrs. Bates resided in London, but when the vague scandal which attended her departure from Willowbeck had died away, she deemed it expedient to return thither. From the hour in which Mr. Southey weakly consented to her return, he was completely in her power, and a heavy yoke it was indeed which she bound upon him.

As his health and faculties declined with years, she determined to influence him to dispose of his property to the exclusion of his elder son, and she had so far succeeded that a will was really made by a London solicitor, and signed, leaving the whole of the property, (with the exception of five hundred pounds to Captain Southey) to herself and son. The paper further explained how by the aid of another servant, the old man had conveyed instructions to his own lawyer for the last will, of its signing, witnessing, &c., &c., and wound up with a fond blessing on his son, daughter, and grandson.

Sybil's heart swelled with thankfulness as she read the closing lines, and carefully placing both documents under her pillow, she disposed herself to slumber.

"Mrs. Green, Mrs. Green," whispered a cautious voice. The nurse started from her slumber on her temporary couch in Sybil's room, and hastily throwing on a shawl, went to the half open door.

Stephen Bates stood there, with a pale face and disordered dress.

"Go," said he quietly, "to my mother, she is ill, dying I fear. I am going to the doctor."

Kind-hearted Mrs. Green hurriedly added a few articles to her scanty toilette, and taking a light in her hand, sped to Mrs. Bates's room. As her comely figure disappeared round a turn in the corridor, Stephen Bates stepped softly into Sybil's room. A dim light was burning near the bed, on which, wrapped in calm slumber lay Sybil and her baby.

Closer crept the evil feet, stealthily the evil hand stretched itself out to take the just visible papers from under the pillow. Stephen's fingers clasped them, when Sybil awoke.

Her eyes met his with a terrified gaze, but in one moment she knew his purpose. Before she could speak, or scream, the cruel fellow-hand was upon her mouth, stifling the life that pleaded so earnestly in the piteous eyes. A closer pressure, a heaping of the bed-clothes over the fast changing face, and the deed was done! The poor girl had been murdered without giving one cry for help!

Taking the papers in his hand Stephen Bates turned to leave the room, when he came face to face with Mrs. Green, who had returned in search of some simple remedy for the house-keeper, whose ailment, I need hardly say, was more convenient than real. Seeing Stephen Bates in so unfit a place, she screamed, and catching sight of the disordered bed, locked the door and pocketed the key before the murderer could escape. Still screaming she ran to the bed, to see—alas! what?

\* \* \* \* \*

When the door was at last opened to admit the frightened servants, Stephen Bates rushed past them to escape. But it was not to be. In his hurry and fright he missed his footing, fell down the stairs and striking his head on the marble pavement of the hall, was killed on the spot.

\* \* \* \* \*

My cousin concluded her narrative by telling me that old Mr. Southey died of grief on the day after Sybil's murder; and that the Captain's sorrow drove him mad. The child however grew up, but on coming of age he sold all

the Willowbeck property, and had since lived abroad.

"So," added my cousin, "if any place deserves to be haunted, I should think it is the house at Willowbeck."

(Concluded.)

## The Theatres.

**ROYAL ITALIAN OPERA.**—Meyerbeer's *Huguenots* has been performed with Mdlla. D'Angeri as *Valentina*. In the several situations her dramatic and declamatory power was admirable. Mdlla. Bianchi sang the bright and graceful music of *Margherita* with much neatness and style. Madame Scalchi was the page *Urbano*, and her two songs "Nobil Signor" and "No, no, no," again displayed the beautiful quality of her rich contralto voice. Signor Gayarre's splendid tenor voice was heard to the greatest advantage in *Raoul*, conspicuously so in the great duet with *Valentina*.

**HER MAJESTY'S** opened for the season with *Norma*, with Mdlla. Titiens in the principal character. Many of the beautiful airs with which the opera abounds were encored, and the delight of the audience at returning to the old home of Opera had no bounds. Sir Michael Costa led his orchestra with his usual ability.

**ST. JAMES'S.**—Mr. Charles Reade's dramatic adaptation of his own admirable story *The Wandering Heir*, has been revived here with considerable success and in a thoroughly effective manner.

### NOTICE TO SUBSCRIBERS.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

**THE FOLLOWING FULL-SIZED PATTERNS** have been given during the past few months.

**NOVEMBER.**—The Duchesse Pelisse, close-fitting and single-breasted, with long skirt.

**DECEMBER.**—The Louis XV Pelisse, short at back with long rounded ends in front, and an Evening Dress Corset with long point in front.

**JANUARY 1877.**—The Venetian Casaque, and the Princess Louise Corset for an Evening Dress.

**FEBRUARY.**—The new Polish Corset, and a Pelisse for a little girl.

**MARCH.**—The Princess Beatrice Corset a basques, and the Alexandra Tablier or Upper skirt.

**APRIL.**—A novel and elegant Pelisse called the Windsor, and the Duchesse Corset a basques.

**MAY.**—The Princess Helena Pelisse and a Polonaise for a little girl about ten or eleven years of age.

\* \* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 15 stamps, of Louis Dorey & Co. 1, Kelso Place, Kensington, London, W.

A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was explained in our number for February 1874, which will be sent post free for 6 stamps.

**THE GENTLEMAN'S MAGAZINE OF FASHION,** EDITED BY LOUIS DOREY, contains:—Three Colored Plates of the latest London and Paris Fashions, from original designs, and two Plates of diagrams for cutting every kind of garment, with two FULL-SIZED PATTERNS. These are the only Gentleman's Fashions published that can be relied on, as giving an accurate view of the styles that are actually worn. In the course of each season the work will be found to contain Colored Engravings, and Patterns or Diagrams of every kind of garment in vogue. PRICE ONE SHILLING. London:—Simpkin Marshall and Co. Stationers' Hall Court.







July 1877

Le Monde Élegant

Paris





July 1877

Le Monde Élegant

L. F. 11









July 1877

Plate 3

Le Monde Élegant





July 1877

Ch. L. L.

Le Monde Élegant







Plata 5

July 1877

Le Monde Élegant





THE

# Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No 643.

JULY, 1877.

VOL. 54.

## Observations

### ON LONDON AND PARISIAN FASHIONS.

The London and Parisian seasons are now rapidly drawing to a close, and the fashionable world is preparing for quiet relaxation and the more retired pleasures of the seaside and the country chateau, or for travel amid the varied scenery of Foreign Countries. The elegant series of Costumes which our *Artistes des Modes* have selected for representation in our present number, contains a variety of styles, suited for all tastes and complexions, and for all occasions of the present season; and they are characterized by the highest degree of elegance, refinement, and good taste.

Plates 1 and 2 contain Costumes specially designed for the hot weather at the close of the London season, and are also well adapted for the Afternoon Promenade or Drive at the Seaside, or in the Country. Fig. 3 plate 1, and figs. 1 and 2 plate 2, would be suitable for any dress occasion, either in town or country.

The greatest novelty of the present time, is the *Breton* Costume, a novel development of the *Corsage à gilet* style, and one which adapts itself readily to nearly all colors and materials. Two very elegant Costumes of this class are represented on fig. 2 of plate 1, and fig. 1 of plate 2.

The Evening Dresses shown on our third plate, comprise all the latest novelties in form, color, and trimming: being intended for Summer wear they are chiefly composed of thin materials.

Plate 4 is entirely devoted to Travelling Costumes of the most approved styles.

Polonaises are still in great favor: they are made very long, often reaching nearly to the bottom of dress skirt: they are always of the *Princesse* form without seam at waist: they are often made without fulness at the back, like those shown on plate 4.

Skirts are all made with more or less of train; *bouffants* are gradually disappearing: the fulness is confined to the back breadths, and even then it generally appears only at the

lower half or two thirds of the skirt.

In our observations for last month we pointed out a new style of trimming by narrow embroidered bands, or ribbons richly woven in colored silk. This kind of trimming is rapidly increasing in favor, and seem likely to be very successful.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress of rose-colored and white striped silk. Near the bottom of skirt is a puffing of white muslin studded with rose-colored spots. Over the dress is worn a *Polonaise Princesse* (without sleeves) of the spotted muslin; the bottom of skirt is finished by a flounce of white lace, and the sides are caught up, causing the front to form a draped *tablier* and the back to be slightly draped also. The upper portion of the *Polonaise* is covered by a *Pelerine*, edged by the lace flounce, and having in front long ends similarly edged. The silk dress sleeves have deep *biais* cuffs and are trimmed at wrists by lace frills. The *Corsage* is plain and high. White chip Bonnet, trimmed by rose-colored ribbon and flowers. For back view see page 5.

We give the full-sized pattern of this *Scarf Mantelet*.

#### SEA-SIDE OR TRAVELLING COSTUME.

Fig. 2.—Robe *Breton à deux jupes* of a dark blue thin woollen material. The underskirt is trimmed by three flounces. The upperskirt is edged by woollen fringe, the sides are gathered up and fixed by pointed tabs of graduated width extending from the waist to a short distance below the extremity of skirt, where they are finished by fringe; they are bound by white cashmere and are studded by buttons of the same. The front portion of skirt is trimmed by a woven band of bright blue and white silk and wool, forming a heading to the fringe; the back of skirt forms a draped point. *Corsage Cuirasse*, edged by fringe headed by a band of trimming like that on the skirt already described. The front forms a long pointed tab marked out by *rouleaux* of the white cashmere

with two rows of buttons, the corsage being closed by those at left side: the chest is crossed by a band of the woven trimming, the square space above this band being filled in by narrow pleatings, and by two rows of white buttons placed close together; at right side is a square pocket bound by white cashmere; the sleeves are trimmed at backs of wrists by fancy tabs imitated by *rouleaux* of the cashmere with buttons; the fronts being each crossed by three narrow bands of the blue and white trimming. Hat of rice straw, with *bandeau* of blue velvet and a white ostrich feather.

*This Breton Corsage may be cut from our 1st full-sized pattern, by lengthening the gilet portion, forming a point at bottom, and cutting the other portion of corsage to fall square all round, as shown by the back view page 5.*

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 3.—Costume Princesse of white striped muslin worn over pale yellow silk. The silk skirt is trimmed near the bottom by a flat *ruche* of white muslin edged by narrow frills. The sides of skirt are cut up to about half its depth; the back portion falls square, being caught up and fastened at the sides by bows of black ribbon; the front is slightly hollowed out *en chevron*, and forms points at the sides; the whole is edged by a flounce of white lace, headed by a folded band of pale yellow silk, and the front of skirt is finished by a second and similar trimming, which follows the form of the lower one; the garment is closed obliquely from left to right, starting from the chest, above which the *corsage* is slightly open *en cœur*, and is finished by pointed *revers* edged by lace with the folded band of silk, the trimming continuing round the back of neck: the sleeves are trimmed at wrists by double frills of lace, with bows of black ribbon. Chapeau of pale yellow silk, trimmed by a bronze green feather and foliage, with a white flower. For view of left side see page 5.

*These Costumes are from the MAGAZINE DE LA PAIX.*

### PLATE THE SECOND.

#### PROMENADE COSTUME.

Fig. 1.—Breton dress of dove-colored cashmere. The under-skirt is arranged in groups of hollow pleats, alternated by plain spaces ornamented by horizontal bands of gold-colored and white trimmings woven in silk and wool; in front is a group of much smaller pleats. The upper-skirt is sloped up towards the sides, which are caught up by loops of the woven trimming, rather wider than those on the skirt, and starting from the waist, thus causing the front to form a draped *tablier* edged by the woven trimming and finished at bottom by gold-colored fringe, the centre is ornamented by a row of mother-of-pearl buttons. The back of skirt is raised *en bouffant*, (see back view on page 5. The *corsage* forms a deep *veste*, the front is arranged *à Gilet* and is al-

most entirely covered by a *plastron* of gold-colored cashmere embroidered with white *passementerie*, and edged by the fringe. The *veste* is slightly shorter at back, and forms points in front, and it is bound by white cashmere, which is carried up the edges that form the *gilet*, across the shoulders and round the back of neck, accompanied by mother-of-pearl buttons. At right side is a square pocket finished by the woven trimming, and the back is crossed just below the waist by a band of the trimming, with buttons (see back view.) The sleeves are bound by white cashmere and are finished by the woven trimming. Leghorn Hat, with foliage and black velvet ribbon. MADAME LEING; Boulevard des Italiens.

*We give the full-sized pattern of this elegant Breton Corsage.*

#### CARRIAGE COSTUME.

Fig. 2.—Costume of silver-grey silk, and of a striped silk and woollen material, in grey or white. The under-skirt is formed principally of the striped material, but has, near the back, a group of fixed *fluted* pleats of the silk, at the sides of which are fancy tabs of silk bound by white silk, edged by fringe, and finished by rows of white buttons and holes. The *Polonaise* is chiefly of silk: the skirt which is very deep, sweeps in an oblique form across the front, from left to right, and is caught up and fastened on the group of silk pleats of under-skirt already described, and from beneath it, start a loop and two floating ends of very dark grey ribbon: at the back falls a draped point of the striped material, fixed by a knot and loops of very dark grey ribbon just below the waist: the striped material is then carried through two openings at sides of back, where it is fixed *en draperie* by long tabs studded with buttons and bound by white cashmere, from whence it is slightly widened out and carried to the side of front breadth where it disappears, see front view on page 5. The bottom of skirt is trimmed by fringe headed by a *lais* band of the striped material. The back of *corsage* is laced by white silk cord, and the sleeves have fancy cuffs; at backs of wrists are bows of darker ribbon. Chapeau of white chip, with a soft crown, and lappet of white lace, and a garland of small blue flowers. For front view see page 5. MAGAZIN AU PRINTEMPS.

*This Polonaise may be cut from our first full-sized pattern for March last by lengthening the skirt all round as required.*

#### YOUNG LADY'S COSTUME.

Fig. 3.—Princesse dress of pale buff silk with *Polonaise* of white striped muslin. At the bottom of under-skirt is a *fluted* flounce of pink silk, partially covered by a flounce of the pale buff silk; the *corsage* is plain and high. The *Polonaise* which is cut rather low in the neck, is edged at neck by a narrow *fluted* flounce of pink silk, and the sides of front are caught up *en draperie*, and fixed by bands of pink silk, which are continued up to the neck, disappearing beneath the *corsage*. The back of skirt is raised by similar bands which are terminated



at waist by small bows. The front is ornamented by a row of buttons, and the sleeves are finished near the wrists by draped bands and bows of similar silk. Broad brimmed Leghorn Hat, with puff crown of white silk gauze, and spray of grass and flowers. MADAME BREANT CASTEL.

### PLATE THE THIRD.

#### BALL COSTUME.

Fig. 1.—Dress à deux jupes of white silk and muslin; the underskirt is of white silk, and is trimmed at the bottom by a broad fluted flounce partially covered by a flounce of black lace, above which is a *ruche* of white muslin. The upperskirt is of white muslin, and is edged by a broad flounce of black lace headed by the muslin *ruche*. The front forms a draped tablier and the back is *bouffants*, the sides being caught up and fastened near the waist by groups of bows of sky-blue ribbon, having in the centres bouquets of roses: from these bows start spiral folds of black lace, which are fixed to the underskirt by bows of very broad blue ribbon finished by bouquets of roses and having floating fringed ends. *Corsage Cuirasse* of white silk, bound by sky-blue silk: the back and front form points, the sides being slightly hollowed out; the front is ornamented by a Plastron of black silk laced across by blue ribbon. The top of *corsage* is trimmed *en berth* by black lace, above which appears a chemisette of white muslin. The sleeves form puffs of muslin, finished by roses, and on the chest is a bouquet of roses. For back view see page 5.

MADLLE. MARIE BATAILLON.

This *Corsage* may be cut from our second pattern for June, by hollowing out the *basques* a little at the sides.

#### BALL TOILETTE.

Fig. 2.—Dress à deux jupes of red Tarlatan. The bottom of underskirt is trimmed at sides and back by three fluted flounces, surmounted by a *bouillonnée* arranged in a festooned form. The front has only one flounce, above which the skirt is ornamented by perpendicular bands of *cérise* ribbon enclosed *en tablier* by a fluted flounce headed by a band of the *cérise* ribbon. The upperskirt is shorter at front than at back and the sides are caught up *en draperie* and fastened by bows and ends of *cérise* ribbon, with single *marguerites*: at each side are four bows, the lower ones being placed at the extremities of the *bouillonnées* already described. The back of skirt is slightly *bouffante* and forms at each side a spiral fold; it is edged by a fluted flounce headed by a band of *cérise* ribbon, while the front is finished by the flounce only. The *corsage* has at back a very deep *basque* edged by the flounce and band; the sides are slightly caught up and disappear under the folds already named: the front has a *basque* which is slightly less deep and is sloped up at the sides, where it is open to the waist: it is edged by a fluted frill, headed by a *biais* band of *cérise* silk, and in the side corners are single *marguerites*.

The back *basque* is also edged by the frill and band. The upper portion of *corsage* is trimmed by fluted frills headed by a band of the *cérise* silk, above which is a muslin chemisette. The sleeves are formed of fluted frills surmounted by *marguerites*, and on the chest is a small group of similar flowers. For view of the opposite side of this figure see page 5.

MADAME BREANT CASTEL.

#### BALL COSTUME.

Fig. 3.—Dress à deux jupes of jonquille colored silk and of white muslin. The underskirt is of jonquille silk and is trimmed by five flounces. The upperskirt is of white muslin, edged by a narrow flounce of white lace. The skirt is caught up at right side, and crosses both front and back of the figure in an oblique direction: the skirt is also raised near the back by large bows and notched ends of jonquille ribbon mixed with lace. At the back is added a deep piece of muslin edged by spiral folds of lace, and continued to the right side of front, as shown by the front view on page 5. *Corsage Cuirasse* of jonquille silk: a space is hollowed out at centre of back, and the bottom edges, with those of this opening, are finished by a frill of white lace headed by a band of the silk: the centre of front is trimmed by several narrow bands or *rouleaux* placed, perpendicularly, close together and enclosed by frills of narrow white lace. The top forms points at back and in front, and is trimmed by white lace with a *biais* band. The sleeves form puffs of muslin edged by lace. MAISON CAVALLY.

By a slight change in the form of the upper edge, this *Corsage* may be cut from our second pattern for June.

### PLATE THE FOURTH.

#### TRAVELLING COSTUME.

Fig. 1.—Breton Costume, consisting of an under-skirt and Polonaise of a dark blue thin woollen material. The under-skirt is trimmed near the bottom by a fluted flounce headed by a woven band of bright blue, white, and brown silk and wool, having at each side a piping of bright blue silk. The front of skirt is ornamented by a row of blue silk buttons. The Polonaise has the skirt edged by the fluted flounce and band; the front edges being also finished by pipings of the silk, which are carried up all the seams. At sides are fancy pockets with frills and bands of narrower dimensions, and bows of blue ribbon: the front of *corsage* is closed to the waist by buttons; the top is slightly open, and the edge is trimmed by an upright frill; on the chest are bows and floating ends of bright blue ribbon. The sleeves have semi-circular cuffs, edged by fluted frills, and headed by bands of the woven trimmings. For view of front, see page 5.

This Polonaise may be cut from our second pattern for April last by lengthening the skirt all round.

#### TRAVELLING COSTUME.

Fig. 2.—Dress and long Polonaise Princesse

*en suite*, of light brown striped cashmere of two shades. The underskirt is trimmed at bottom by a *biass* flounce partially covered by a flounce of light brown silk, put on with an upright heading and a woven band of silk and wool, in crimson, white and black. The front of Polonaise is closed to its extremity by buttons, and the bottom is edged by fringe, headed by a band of the woven trimming. The right side of Polonaise is caught up and fastened near the back by loops of black ribbon, showing a portion of the underside which is lined by brown silk. At left side is a pocket finished by a band of the woven trimming: the upper portion of corsage is covered by a *pelerine* of the brown silk, edged by fringe and by a band of the woven trimming, the neck is encircled by a narrow upright frill, the front being slightly open. The sleeves have pointed cuffs of the brown silk, with the woven trimming and fringe. Chapeau of rice straw, with trimming of pale yellow silk, and white ostrich feathers. For front view see page 5.

TRAVELLING COSTUME.

Fig. 3.—Dress à deux jupes of silk and serge, of the color called *Lie de vin*. The under-skirt is of the silk, which is of a darker shade than the serge, it is trimmed at the bottom by a *fluted* flounce, headed by a draped band of the serge. The upper-skirt and *corsage* are cut in in one à la *Princesse*, the front closes obliquely from left to right, and forms a long Polonaise edged by fringe; the sides being caught up and fastened by bows of silk to those of the back portion, which is cut short and forms a deep square *basque* also edged by fringe, with a band of silk: the back of under-skirt is partially covered by draped pieces of serge, the back edges of which are finished by fringe and by buttons; the extremities of these pieces are drawn together in folds, causing them to form points, fastened by groups of silk bows, from which points they gradually widen out and disappear under the upper skirt. The top of *corsage* is trimmed by a silk collar, square at back and in front, where the neck is slightly open: the sleeves have cuffs of the silk. Black straw Hat, with scarlet and black trimmings. For front view see page 5.

These Travelling dresses are from the GRAND MAGAZIN AU PRINTEMPS.

PLATE THE FIFTH.

No. 1. CHAPEAU of pale grey silk forming a soft crown, surrounded by a flat *râche* of black silk which graduates in width. At right side of crown are loops of blue silk, and at left side is a spray of foliage. At each side near the back and enclosing a sort of curtain formed by the black *râche*, are bows of blue ribbon from which start the extremities of an open loop of ribbon forming the *brides*. BRIE ET GEOFFRIN.

No. 2. CHAPEAU of white chip, having a high crown. The brim is finished by a narrow *fluted* frill of white muslin, and near the edge is a narrow *biass* band of pale yellow silk. The inside of front is trimmed by a garland of foliage, and the back is turned up. At right side of crown are two large bows of pale yellow silk, starting from which, a folded band of the silk

crosses the front and is carried to the left side, where it is trimmed by a white ostrich feather which is carried across the back. The *brides* form an open loop of pale yellow ribbon fastened at right side. MADAME ANDRÉE.

No. 3. CHAPEAU of grey straw, having a high crown: the brim is bound by pale grey silk, and the inside of front is trimmed by a frill of lace. The crown is surrounded by a draped band and bows of pale grey silk, and at the left side are two ostrich feathers of the same color, one falling over the front of crown, and the other inclining towards the back of the brim. MESDAMES BRIE ET GEOFFRIN.

No. 4. Morning CAP of thick white muslin: the crown forms a puff elongated at back where it is edged by a narrow band of yellow ribbon with bows and ends. The front has a *râche* of white lace, accompanied by a frill, and at right side are three loops of yellow ribbon edged at one side by white. MAISON LESIRE.

No. 5. CHAPEAU of Tuscan or Leghorn, having a curtain bound by silk of the fashionable color called *tilleul*: the front of crown is trimmed by two large bows of the silk, knotted by pale straw-colored silk; and by a flat *râching* of the *tilleul* silk, which forms at sides and back draped folds terminated at back by large bows and a single end, knotted by the light silk and falling over the curtain. The inside of front is trimmed by some foliage and by a *papillon* bow of *tilleul* silk. Open loop of the pale colored silk forming *brides* fastened at right side. MAISON CAPRICK.

No. 6. Hat of brown straw, having the front of brim turned up and the inside trimmed by a draped band of black silk with a rose and foliage. The crown is surrounded by a similar but broader band, and at right side are large bows. At left side are two white ostrich feathers, one falling over the crown and the other to the back. MADAME ANDRÉE.

No. 7. HAT of black straw: the brim, which extends to the sides only, is turned up and bound by silk of the color called *tilleul*, and the inside is finished by a draped band of the same silk terminated by small *rosettes*. The front of crown is trimmed by a band of the silk, folds of which are carried across the back portion of crown. At right side is a group of bows with a large mass of foliage, and at back are loops and a single end of the silk with a loop of black velvet. MESDAMES BRIE ET GEOFFRIN.

No. 8. HABITSHIRT of thick white muslin, to be worn with an open *corsage*. The edge is finished by a narrow upright frill of lace or embroidery, below which are *revers* formed of rather wider frills headed by a fancy trimming and arranged in festoons separated by *papillon* bows of blue ribbon; in front are loops of the ribbon: the front is finished by tucks. MAISON LESIRE.

No. 9. Garden HAT of white straw, having the edge cut in small vandykes. Soft crown of white gauze, surrounded by *cérise* silk, which is also accompanied by flowers of the same color. On the crown is a small *bouquet* of the flowers, by which the inside of front is trimmed. MADAME ANDRÉE.

No. 10. Hat of grey straw, having a rather high crown, which is surmounted by a drapery of blue silk, forming, near the front, bows fastened by a mother-of-pearl buckle. At left side is an ostrich feather, and the inside of crown is trimmed by a frill of silk edged by narrow white lace. *Brides* of the silk attached by bows and a floating end. MADAME BONDY.

No. 11. HAT of brown straw; the crown which is large and flat, is surrounded by a band of black ribbon, forming at back a bow and short end, fixed by a mother-of-pearl buckle, and terminating in long ends which form the *brides*. In front is a pale grey ostrich feather. MADAME BOIREAU.

No. 12. Morning CAP, having a puff crown of thick white muslin. In front is a *râche* of white lace having in the centre a draped band of pink silk, terminated at left side by bows and by a pale yellow flower. A draped band of pink silk is carried along the sides of crown and at back are two bows. MAISON LESIRE.

BACK VIEW OF PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.



## SOCIAL SKETCHES.

"Hear Land o' Cakes and brither Scots;  
 Frae Maidenkirke to Johnny Groats;  
 If there's a hole in a' your coats  
     I rede you tent it:  
 A chield's amang you taking notes,  
     And, faith, he 'll prent it."

—Burns.

## No. I. OUR FRIEND PYKRUST.

For many years Pykrust was an abstraction to me. I knew he had been, and probably was still in existence: I had also conceived a fair idea of his physical appearance and mental abilities, though I had not heard of that peculiar moral quality which eventually caused him to become the subject of this article.

During that halcyon time when Charles—an old friend—was wooing my sister Florence, we heard a good deal of Pykrust: how he and Charles had been fellow students at Idleberg; and how on their return to England, they were seized with the martial fire which then flamed through the land, and became comrades in the —th Middlesex, otherwise the Alexandra Rifle Corps, which had a lord for its colonel, and whose members wore dark green uniforms, with plumes of cock's feathers in their shakos.

We heard also of the not unnatural desire of Pykrust's father, who was a solicitor in London, that he should adopt the same honorable profession, which he had declined to comply with; and finding his parent persistent and deaf to argument, he left the paternal roof; and taking service in the Austrian army, became a soldier of fortune, and was only heard of at long intervals for many years.

After her marriage I resided with my sister, our peaceful life being broken only by my own matrimonial adventures, which were two in number, and both unsuccessful. Of the first I will only say that my heart suffered a terrible blow in the discovery that the handsome young doctor, who always took me in to dinner, and who sang Irish melodies so pathetically, was;—Another's.

Not legally, but honorably so. He was, in fact, engaged.

At this period I indulged freely in communion with the muses, and soon established my character as a (local) poetess.

I wore my laurels becomingly, but did not flaunt them. In the zenith of my (local) fame, I was introduced to the Rev. Jonas Sanders. He was my ideal, we talked, we loved, (at least I did, and he appeared to do so,) but Fate, in

the person of my brother-in-law, stepped in, and with distinct, but cruel, correctness, worked out a sum in compound addition, by the total of which he proved that the curate's salary of one hundred per annum, and my income of eighty-five pounds, would not be sufficient to support two persons who would naturally desire their house to be in a western suburb.

Florence of course agreed with her husband, and the Rev. Jonas Sanders was dismissed. We parted with vows of constancy, he recommending patience and submission, and avowing his willingness to wait through life for me, an idea which I put into verse immediately on his departure.

My poems grew more melancholy, but they assumed a tone of bitterness when I heard from a mutual friend that the Rev. Jonas had married a wealthy widow of his congregation.

The birth of a son to my sister and her husband, roused me from this state of mind, and in my new dignity as aunt, I forgot the indignity of having had to wear the willow, and resolutely cast away the faded garland.

Baby and Mama were enjoying the pure sea-breezes at Hastings, whither Charles went each week, staying from Saturday to Monday.

It was Saturday afternoon. Charles was sorting papers into his bag in preparation for his journey, while I loaded him with messages for my sister and nephew.

While thus engaged we heard a knock at the hall-door.

"Now who can that be?" said Charles impatiently. A few minutes of waiting, and our maid-servant brought in a card.

"Why!" said Charles, "it's my old friend Pykrust, after all these years too! Shall I bring him down?"

"Certainly," I replied, "I should like to see him."

While Charles went in search of his friend, I looked at the card, which bore the name of

## CAPTAIN PYKRUST.

—th (Prince Hohenstein's) Regt. Late Major General.  
 Austrian Army. Zanzibar Irregulars.

The next minute Charles re-appeared with his friend.

Captain Pykrust was a tall man and large, with straight hair parted in front, and a florid complexion; he was whiskerless, his moustache was fair, straight, and small, and his eyes a dullish blue.

He bowed with an air of great humility as Charles introduced me as "Miss Brown, my wife's sister." The cause of my sister's absence

being explained, the Captain at once burst into congratulations.

"So delighted, dear old boy! upon my honor this is the only circumstance which could have made up to me for Mrs. Mivens' absence. And you, madam," he continued, including me in the congratulations with a profound bow, "must be proud of your new dignity."

I smiled at him. I approved of Captain Pykrust, feeling that in the use of the word "Madam," he did homage to a superior intelligence: a less appreciative person would have said "Miss."

Refreshment was ordered, and over their sherry the gentlemen recalled old times.

"I suppose, dear old boy," remarked the captain, "you had given me up for lost."

"Well, no," said Charles, "but I have had so much to occupy my mind since—"

"Ah! Ah!" laughed the captain, "since your marriage, eh!"

"Yes," admitted Charles, "having given hostages to fortune, a man must work hard to redeem them."

"Certainly, certainly,—for my part I find no time to settle down."

"Single," thought I, perhaps with a view of possibilities.

"Ah! then," said Charles, "you realise Longfellow's idea of a widower without the previous blessedness. Let me see, Lisa," he added turning to me, "what are the words?"

I supplied the lines descriptive of the "youth lighthearted and content," much to my own satisfaction, and apparently to that of our visitor.

"Ah! madam," he said, "you are fond of poetry, I perceive."

"Yes," interrupted Charles kindly, "Lisa writes some very pretty poems herself."

"Indeed! madam, do you like Byron and Wordsworth?" I admitted a preference for these poets.

"Then if you will permit me, and my dear old Charles has no objection, I will send you a complete edition of each of these poets. They are perfectly new, and were sent to me for review when I was at Hong-Kong, editing the *Fan-Kwei News*." I have never opened the books, they are still in the wrappers, and if you would accept them—"

Charles not replying, I murmured,

"Oh thank you! I shall be delighted and so much obliged."

"The obligation, madam, is on my side. I will send the books per Parcels' Delivery on Monday. And now, Charles, let me tell you

why I called. I have a large tobacco plantation in Ceylon, and I want a suitable English person to go over and look after it. Now, the fact is, do you know of such a person. He must understand, &c. &c."

Here followed a list of duties which would be expected of the future-tobacco-grower's-foreman. It was not interesting to me, and I passed the minutes of discussion in finding a resemblance between the florid face of Captain Pykrust and that of another.

"Yes," I sighed silently, "he does look like Jonas." I then gave my attention to the conversation, and found that Charles was expressing his inability to recommend a suitable tobacco-grower's-foreman.

"Well," replied the captain carelessly, "it doesn't matter, dear boy. I am just off to India myself, and if I have a good offer, I shall very likely sell the plantation."

"When do you start?"

"On Tuesday from Southampton, in the Orient. Shall you have returned from Hastings?"

"No," replied Charles, "I remain till Wednesday, and Mrs. Mivens returns with me."

"Ah! I am sorry to miss you. However on my return, you must allow me to present Mrs. Mivens with some trifle from India. What shall it be, old boy? Pearls?—An Indian shawl?—An embroidered robe?"

"Oh! really," interrupted Charles, "I couldn't think—"

"Well," urged Captain Pykrust, "put it this way.—Do you absolutely *forbid* my making Mrs. Mivens a little offering of this description?"

"Not forbid certainly, but—"

"Well then, you will allow me to do so, and I shall choose the handsomest shawl I can find. I brought several cashmeres home with me, which were a present from the Persian Vizier, —a capital fellow.—I was giving him lessons in English and German at the rate of fifteen guineas an hour—but *his* shawls are twopenny-halfpenny affairs, not the articles I should like to offer to the wife of my old friend. I shall probably give them to my mother's servants."

"Ah!" interrupted Charles, as if to waive the subject, "how is your mother?"

"Quite well, thanks. She is living at Streatham, near the old place, but is rather lonely since the governor's death."

This answer was followed by enquiries for other members of the Pykrust family, slightly known to Charles in the Rifle Corps days. According to his friend's account, these indi-

viduals all seemed in exceptionally flourishing circumstances. One sister had married a gentleman connected with the Peerage, another was pronounced by all the critics to be the finest painter of the age. The sailor brother was covered with naval glory. The brother that stayed at home was professor of nearly all the sciences, and might place almost the whole alphabet after his name.

This conversation lasted until it was time to leave for the station, when Captain Pykrust begged the favor of his company in the hansom, which still stood at the door, remarking that it was immaterial to him whether he went to Streatham from Bayswater via Charing Cross or otherwise.

Charles accepted his offer, and after an elaborate leave-taking on the part of the visitor, I bade my brother a hasty good bye, and watched both gentlemen into the cab. Charles however instantly returned, and hurriedly entered his little smoking-room, into which I followed him. He opened his desk and carefully put away a bundle of notes, transferring to their place in his purse a blank cheque hastily torn from his book.

"My dear child," he said answering my look of astonishment. "I just remembered in time a peculiarity of my friend's. Before we reached the end of the road he would have asked me for ten pounds more or less."

"But he seems rich."

My brother-in-law's reply was certainly not polite, but it was expressive, and it sounded like *Bah!*

(To be continued.)

### THE FULL-SIZED PATTERNS.

*N. B.* The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figures: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.

All allowances necessary for seams, are already given to these Patterns, so that seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first pattern is the new BRETON CORSAGE, as represented on the first figure of plate 1. The pattern, which is an exact fit for a lady of good figure and medium height, is given complete, and consists of five pieces, viz:—central portion of front or *gilet*, front, side, back, and sleeve. The *gilet* or centre of front is the long narrow piece with one side quite straight, and a row of pricking near the other edge, which is a little rounded; the straight side is the middle of front, and is to be laid on the doubled edge of the material. The front has the large fish or puff which is to be taken out to define the figure, marked by pricking; starting from the notch near the corner of shoulder, the edge of front is joined to the *gilet* portion along the row of pricking that we named above, the space on the *gilet* between the pricking and the edge being left underneath as an overlay for the hooks and eyes or small flat buttons by which the corsege is fastened at one side; the under-arm seam of front is marked by two cuts near the arm-

hole. The side piece has two cuts at the seam under the arm, where it joins the front, and three cuts at the side seam, where it joins the back. The back is a long narrow piece with three cuts at the side seam, near the shoulder, where it joins the sidepiece. The sleeve is of the usual form rather wide at wrist.

Our second pattern (marked by one round hole) is the SCARBOROUGH PELERINE MANTELET as represented on the first figure of plate 1. The front ends will require lengthening about 9 inches or more according to taste, when they are worn knotted as shown on the colored engraving. If preferred the ends may be crossed over or laid together instead of being knotted, and then a less degree of lengthening will be sufficient.

### THE NEW HAND SEWING MACHINE.

We have been greatly pleased with Taylor's new Twisted Loop Hand Sewing Machine, which is a marvel of elegance, usefulness, and cheapness. Its simplicity of make and working render it most suitable for ladies' and even children's use, while its compact form and size are a great advantage in transferring it from place to place. The practical printed instructions given with it, together with its own simplicity of mechanism, make it a most useful article in every household, while the valuable hints on oiling, tension, size of needles, cotton, silk, &c., cannot be too highly spoken of. The supplementary articles given with this elegant little machine are perfect of their kind, consisting of needles, self-sewer, work guide, hemmer, and oil-can. We have no doubt that this cheap and useful machine will supply (at its small cost of 30s.) a want long felt in numberless families.

MR. EGERTON BURNETT, of Wellington, Somerset, has some useful novelties in Royal Wellington Home-spun Estamenes. They are made from the finest selected staple wool, consequently the tendency to shrink and cockle, so observable in much that is manufactured under the same name, is overcome. The colors are grey and brown, all of medium shades; they are of good substance, and yet very light. For ladies' and children's travelling and seaside dresses, and for autumn wear, they possess many recommendable qualities.

### The Opera & Theatres.

The return of Madame Nilsson to her Majesty's has been the principal event during the month at this Opera House. She is assisted in her talented impersonations by M. Faure.

Mr. Charles Reade's arrangement of "*Le Courier de Lyon*," is proving a great success at the LYCEUM, with Mr. Henry Irving and Miss Isabel Bateman in the principal characters. The French plays at the Gaiety are a great feature in the list of metropolitan amusements. Mdlle. Theresa, an actress new to the London stage has met with decided success.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

FEBRUARY.—The new Polish Corsage, and a Pelisse for a little girl.

MARCH.—The Princess Beatrice Corsage a basque, and the Alexandra Tablier or Upper skirt.

APRIL.—A novel and elegant Pelisse called the Windsor, and the Duchess Corsage a basque.

MAY.—The Princess Helena Pelisse and a Polonaise for a little girl about ten or eleven years of age.

JUNE.—The Windsor Corsage a Gilet, and the Beatrice Corsage.

\* \* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dorey & Co. 1, Kelsio Place, Kensington, London, W.

A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was explained in our number for February 1874, which will be sent post free for 6 stamps.







August 1877

Le Monde élégant

Paris





Le Monde Élegant











August 1877

Plate 3

Le Monde Élegant





August 1877

Le Monde Élegant







August 1877

Plate 3

# Le Monde Élegant





# THE Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 644.

AUGUST, 1877.

VOL. 54

## Observations

### ON LONDON AND PARISIAN FASHIONS.

We have this month much pleasure in calling the attention of our readers to the great improvement which has been made in the appearance of our Colored Plates of Costumes, by increasing the size of the paper on which they are printed. "The World of Fashion" has always been noted for issuing, in a condensed and convenient form, the earliest and most reliable intelligence of the changes and developments of Fashion in Ladies' Costume, and our large and steadily increasing circulation, enables the proprietors, from time to time, to make additions and improvements, which cannot fail still further to enhance the value, beauty, and utility of this Magazine, which is the oldest established Journal of Ladies' Fashions in Europe.

The beautiful weather that has prevailed during the greater portion of the past month, has given a great stimulus to the production of light and elegant costumes for the Summer season.

London and Paris are now deserted by the fashionable world, which has betaken itself to quiet country retreats, or to the favorite watering places of England and the Continent. At this period of the year therefore, there is a complete change in style. The rich silks and elaborate costumes of the London and Parisian seasons, give place to *foulards*, *grenadines*, and other light materials, and to costumes which are distinguished more for simple elegance and grace, than for richness and elaboration.

The Breton style is admirably adapted for Seaside and Country Costume, and is capable of an immense variety of form and arrangement. Figs. 2 of plate 1, and figs. 2 and 3 in plate 4, give three elegant adaptations of the "Breton" Costume, combined with the colored embroidered bands now so fashionable.

Black silk, in combination with white lace, has been adopted for seaside wear by some ladies of the highest rank. Fig. 1 plate 1 shows the latest novelty in this style.

The most novel form of *Corsage* is that shown on fig. 3 of plate 1, and of which we give the

full-sized pattern: from the depth of its *basques* it is called a "*Basquine*." It will be seen that the back skirts are prolonged in the '*basque-habit*' style, but they are quite plain, without any pleats or fulness, and are ornamented only by the pockets.

Trains for the Afternoon Promenade, for the Drive, and for Evening wear, still remain very long, but there is a tendency to reduce the length of the train in dresses intended for the Morning Promenade, as will be seen by fig. 3 of plate 1, and fig. 1 of plate 4.

Skirts are always plain at front and sides, and moderately full at back; with some of the first Parisian *Modistes*, a yard and five-eighths is the usual width at top; the width round the bottom is about three yards for a dress of ordinary length, and three yards and a half for a dress with a long train. These widths seem very moderate, but, with the flounces or quilling, and the trimmings, they are found sufficient to produce a very elegant effect.

At the present season there is a little more variety in the colors of Dresses and their trimmings, as will be seen by a glance at our colored plates. All violent or striking contrasts of color are however to be avoided, as not being in accordance with that refined taste which is a characteristic of the present fashion.

In trimming for Dresses, the prevailing ideas are quillings of various widths, narrow *biais* bands of a different color, vandykes, fringes, and embroidered bands or ribbons.

## THE FULL-SIZED PATTERNS.

*N. B.* Our Patterns are all cut for Ladies of medium height and of proportionate figure: measuring  $34\frac{1}{2}$  inches round the chest and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February, 1874, copies of which may be had from the Publishers, or by order from any Book-seller.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

Our first full-sized-pattern, (cut on white paper) is the ALICE BASQUINE, as represented on the third figure of plate 1. This elegant pattern fits perfectly tight to the figure, the *basques* being quite plain without fulness. The back *basques* are cut about 10 inches deeper than the front and sides. This pattern is given complete, and comprises back, side-piece, front, and sleeve.

Our second pattern, cut in blue tinted paper, is a SUMMER JACKET FOR A YOUNG LADY about 12 or 13 years of age, measuring 29 $\frac{1}{4}$  inches round the chest. The fronts cross over, forming a point near the level

of waist. The side-piece and back are cut to define the figure, and the front falls nearly square. The appearance when made up is shown by fig. 1 of the second plate. This pattern comprises front, sidepiece, back, and sleeve. On the front the middle of chest is indicated by a short pricked line.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of rich black silk: the bottom of under-skirt is trimmed by a flounce headed by a fluted ruche, and the front is nearly covered by two draped tabliers caught up at right side and falling obliquely; each tablier is edged by a flounce of white lace, headed by a fluted frill of the silk. The back or train portion of skirt is trimmed by three narrow flounces headed by a rûching. The upper skirt and corsage Princesse are open in front à la Redingote, the front of corsage forms a gilet à basques, ornamented by a row of buttons: at the right side of Redingote is a row of buttons: which are continued to the bottom corner: the back is caught up and falls en bouffante, see back view on page 5. The neck of corsage is open en cœur, and is finished by pointed revers edged by white lace and a rouleau, and continuing round to the back of neck: the rouleau is carried along the edges of Redingote and along those of the basques of gilet. The sleeves are trimmed at wrists by fancy cuffs, edged by narrow white lace and rouleaux. Chapeau of pale lavender silk trimmed by white lace.

MAISON CAVALLY.

#### PROMENADE COSTUME.

Fig. 2.—This Costume consists of an under-skirt and Polonaise en suite of pale straw-colored Foulard, with brown trimmings. The bottom of under-skirt is ornamented by two fluted flounces, one of brown silk and the other of the foulard, headed by a band of fancy woven trimming in brown and straw-color, with an upright fluted frill of foulard. The Polonaise skirt is cut square at back, and the sides are caught up en draperie, the front forming a round tablier; the edge trimmed by brown fringe headed by a band of the woven trimming: the back of skirt is also caught up en bouffant and attached to bands of the woven trimming, which are carried along the sides of back, across the shoulders and down the sides of front of corsage to a corresponding distance below the waist: the top of corsage (between these bands) is crossed by horizontal bands of the trimming.

At the left side of Polonaise is a fancy pocket finished by fringe, with the woven trimming and by loops of brown silk. The sleeves are trimmed at wrists by fancy cuffs of brown silk edged by narrow fluted frills, and finished by the woven trimming and by bows of silk. Straw Hat, with straw-colored flowers and brown silk bows. For front view see page 5.

This Polonaise may be cut from our first full-sized pattern, by lengthening the pieces as required, and adding a little more width to the lower part of back skirt. VILLE DE PARIS.

#### TRAVELLING COSTUME.

Fig. 3.—Dress à deux jupes of brown striped grenadine. The front of underskirt is trimmed by a broad fluted flounce, put on with a band and an upright frill of lavender silk: at each side is a plain space, and the back of skirt is trimmed by two fluted flounces of grenadine, having between them a flounce of lavender silk: at each extremity of the upper flounce is a group of bows of lavender ribbon. The upper skirt and corsage form a Polonaise; the back portion of skirt is deep and square-shaped, and the front is shorter, the whole is edged by a fluted frill of lavender silk headed by a draped band, and this trimming is continued up each side of skirt towards the waist: in the back portion of skirt are fancy pointed pockets edged by the lavender silk and finished by bows and ends: the pockets have flaps studded with lavender buttons. The front of Polonaise is closed by similar buttons, and the neck is encircled by an upright frill of lavender silk, at the back are two short ends. The sleeves are trimmed at wrists by bands of lavender silk representing cuffs. Chapeau of straw having a soft crown of white silk gauze and a garland of foliage. For front view of this figure, see page 5. MDM. CAVALLY.

We give this elegant pattern full-sized.

### PLATE THE SECOND.

#### YOUNG LADY'S COSTUME.

Fig. 1.—Dress à deux jupes of black and white striped mohair. The bottom of under skirt is trimmed by a flounce edged by a band of black silk, above which are two rouleaux. The bottom of upper-skirt is vandyked out, and forms a point in front, and small point at sides. The back is bouffante (see back view on page 5). The front and sides are edged by the band and rouleaux of black silk. The corsage has deep basques, straight at back and pointed at sides; the front closing in a pointed form at the left side of waist: the front is slightly open en cœur and all the edges are finished by the black silk braid and rouleaux. The sleeves have pointed cuffs of black silk with rouleaux. White chip Hat, trimmed by black silk with a white ostrich feather.

We give the full-sized pattern of this Young Lady's Jacket.

#### TRAVELLING COSTUME.

Fig. 2.—Dress and Polonaise en suite of brown Alpaca, with blue silk trimmings. The



front of underskirt is plain and is finished by *papillon* bows of the blue silk. The sides and back are trimmed at bottom by hollow pleats studded with blue silk bows and alternated by spaces covered with narrow *fluted* flounces, the whole headed by a woven band of blue and brown silk and wool. The Polonaise closes by hooks and eyes at right side, forming a square point at top just above the chest, and the skirt is slightly draped and is left open at each side, to a certain distance from the bottom: both front and back fall square and are finished by a band of blue silk embroidered with arrow-heads in black silk; beneath these bands are narrow *fluted* frills which are carried up the edges of side openings already described, and along that of the opening which is also ornamented by *papillon* bows of blue silk. The back forms a *veste* edged by fringe headed by a narrow silk band with embroidered arrow-heads. At right side of back skirt is a square pocket finished by the embroidered bands and *fluted* frills, and by bows and short ends of ribbon. The sleeves are trimmed at wrists by similar bands and frills. Chapeau of pale grey straw, trimmed by white lace and blue silk. For back view see page 5. MADAME CAVALLY.

## COSTUME FOR HOME.

Fig. 3.—Dress of pale jonquille silk, with Polonaise of white embroidered muslin. The front of the silk skirt is trimmed at bottom by narrow flounces; the back forms a train and is without trimming. The Polonaise closes in an oblique line from the chest to the left side, the lower half of skirt is left open, the sides of opening being knotted together and finished by loops and ends of black ribbon: the right side of skirt also is caught up in a similar manner, thus causing both the front and back to fall *en draperie*: the skirt is edged by a flounce of white lace headed by a *biais* band: at each side, (starting from beneath the caught up portions of skirt) appears a pointed piece of the muslin, edged by a lace flounce with a *biais* band. The upper portion of *corsage* is covered by a *fichu* of plain muslin, edged by a frill of lace: the front is slightly open *en cœur* and is finished by an upright frill; on the chest is a group of bows of black ribbon. The sleeves have cuffs of the Jonquille silk edged by narrow frills of lace, and finished by bows of black ribbon. VILLE DE PARIS.

## PLATE THE THIRD.

## BALL COSTUME.

Fig. 1.—Polonaise of white muslin over a dress of amber silk. The skirt is entirely without trimming, the back forms a *demie traine*, and is arranged in fixed pleats. The front of Polonaise is arranged *à tunique*, and is enclosed by bands of the amber silk edged at their outer sides by frills of white lace. The bottom forms a point, and is slightly caught up by the amber bands; at each side is a small point, and the sides of skirt are sloped up towards the back which falls *en bouffant*: at the sides are bows

of amber ribbon. The front and sides of skirt are edged by a flounce of white lace, headed at sides by the amber bands and frills of lace, and the front has no upright frill, but is ornamented in the centre by spiral folds of lace continuing up the *corsage*, which forms an open square enclosed by the amber bands and lace (with narrow inner edging of lace), these are carried across the back which also describes a square (see back view on page 5). The sleeves form puffs of the silk and on the chest is a spray of scarlet roses. MAISON MULLER GILBERT, Rue de la Paix.

## DINNER TOILETTE.

Fig. 2.—Dress of *mauve* silk, forming an under-skirt and Princess Polonaise. The front and sides of skirt are ornamented with trimmings of a darker shade of *mauve*; at the bottom are three flounces, the central one being of the darker color, and the whole being headed by a broad *ruche* of the same color having a frill at each side, and the upper edge being finished by a frill of the lighter silk. The back of skirt forms a perpendicular *bouillonnée* with but little fullness, and having at the sides *revers* of the darker silk studded by buttons along their inner edges, and finished by narrow *fluted* frills of white muslin at their outer sides. Both front and back of Polonaise *Corsage* form an open point at neck, and are trimmed by pointed *revers* of the darker silk, finished by white silk fringe and *rouleaux* and by small bows of *mauve* silk. The front of Polonaise is closed to a short distance below the waist, and is sloped off towards the sides where it forms deep points, the back being caught up and fastened by large bows and floating ends of silk of the darker color: above these bows are large *revers* of similar silk which are carried round the sides of the figure, becoming gradually narrower, and terminating near the front of waist: these *revers* are edged by the white silk fringe, and *rouleaux*, and are studded by buttons: the Polonaise skirt is edged by the fringe accompanied by a band formed of several *rouleaux* placed close together, each side-point being finished by a bow and ends of dark *mauve* ribbon. The sleeves are gathered in at wrists, and are trimmed by frills of white and of *mauve* silk, edged by lace. For front view of this figure, see page 5. MADAME BREANT CASTEL.

## BALL COSTUME.

Fig. 3.—Dress *à deux jupes*, of white muslin. The underskirt is trimmed by several narrow flounces, overlapping each other, and covering about half the depth of skirt. The upper skirt and *corsage* are cut in one *à la Princesse*: the front is slightly draped and shorter than the back (see front view on page 5), the back consists of a round draped piece, and the sides form deep pointed tabs terminating in pockets, the whole is edged by a flounce of lace, headed by narrow *ruches* of *cérise* ribbon: at back of waist a similar trimming represents a *Postillon*, finished by a spray of red flowers and foliage: on each pocket is a bow of *cérise* ribbon, and above is a spray of

flowers and foliage: starting from the backs of the pockets, are draped ends of muslin which are intertwined, and terminate in a *fluted even-tail*; the back of skirt is ornamented by flowers and foliage. The top of *corsage* is trimmed *en bertha* by a frill of lace headed by a *ruche*, and narrow upright edging: the sleeves form puffs. For front view see page 5.

MADAME MULLER GILBERT, *Rue de la Paix*.

*This Corsage may be cut from our second pattern for June last, by lengthening the basques as required.*

#### PLATE THE FOURTH.

##### COSTUME FOR HOME.

Fig. 1.—Dress à deux jupes of silver grey silk with trimmings of Petunia-colored silk. The bottom of under-skirt is ornamented by a *fluted flounce*, vandyked at the edge, and headed by a *biais* band bound by Petunia silk; and having above it an upright frill. The front of upper-skirt forms a round *tablier* edged by a *fluted* frill headed by the *biais* band bound by Petunia silk: the side edges of *tablier* are gathered up and are attached to those of the back portion of skirt, which forms two deep square-shaped tabs falling closely together and trimmed along their outer sides and bottom edges by the *fluted* frill and *biais* band, thus representing one continuous piece of silk. *Corsage-Cuirasse*: the front is straight and the sides are sloped down towards the back, which is left open in the middle to about half the depth from the waist, and forms points; the bottom edge and those of the open space are finished by the *fluted* frills and *biais* bands edged with Petunia silk; the front of *corsage* is closed by Petunia silk buttons, and the sides of front are trimmed by narrow bands of similar silk, which start at a certain distance from the bottom edge and are carried across the shoulders and down the back, and terminate in loops and tassels near the opening: from beneath the *corsage* start sash-ends of Petunia ribbon. The sleeves are finished at wrists by bands, edged by Petunia silk. For front view, see page 5. MADAME MULLER GILBERT.

*This Corsage à basques may be cut from our second pattern for April last, by lengthening the back and side basques to produce the pointed form, and slitting up the middle of back skirt.*

##### MORNING PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of maize-colored *tussore* or *foulard*. Near the bottom of under-skirt is a broad *biais* band edged at each side by two very narrow pipings of black silk, and finished by vandykes with similar pipings. The upper-skirt and *corsage* form a *Polonaise Breton* cut in one à la *Princesse*. The front of skirt forms a rounded *tablier*, the right side of which is gathered up and fastened to the left side, at the place of the front opening: this side of upper-skirt is prolonged to form a point: the back falls *en bouffant*: (see back view on page 5). The front and sides of skirt are edged by a tassel-fringe headed by woven bands of black and white silk and wool; these bands

are carried up the right side, (including the point just described) along the upper part of *corsage*, and round the back of neck, and are brought down on the left side to some distance below the waist, thus forming a *gilet*, the bottom of which is imitated by a row of tassel fringe, which crosses the skirt at a certain distance below the waist, and is headed by a *biais* band, finished by the black silk pipings, the piping also crosses the chest at this part. The *gilet* is enriched by six graduated rows of small metal buttons, and is finished by bows of black silk, similar bows being placed at front of neck. The sleeves have fancy cuffs trimmed by vandykes and black silk pipings. Leghorn Hat with puff crown of white silk gauze which forms a lappet at the back. For back view see page 5. VILLE DE PARIS.

##### COSTUME FOR HOME.

Fig. 3.—Dress à trois jupes of bluish grey Mohair. The under-skirt is trimmed at the bottom by a pleated flounce partially covered at the back by a flounce of a black and white striped material, the whole headed by a narrow *fluted* frill and by a woven embroidered band of blue and white silk and wool. The second skirt is deeper at back, where it falls square and long, the front forming a square *tablier*; the whole is edged by a tassel-fringe headed by a blue and white woven band of smaller dimensions than that on the under-skirt; the back of skirt is *bouffante*, (see back view on page 5). The third skirt forms a round *tablier* trimmed by fringe and embroidered bands: the sides are caught up and disappear beneath the bottom edge of the *Corsage à basques*. The *Corsage*, which is of the *Cuirasse* form, is edged by tassel-fringe headed by a *biais* band terminating near the centre of front, where the ends are pointed and studded by buttons, and finished by very narrow frillings; starting from these points, bands of the woven trimming are carried up the front sides of *Corsage* (near the centre), crossing the shoulders and continuing to the back of neck: these bands are intersected by horizontal and pointed tabs of the mohair, finished by the narrow frillings and buttons: on the upper part of chest a square is marked out by a very broad woven band, enclosed between rows of buttons. The sleeves are of the grey and white striped material, and have cuffs formed of band of the woven trimming and of mohair, headed by pointed tabs with buttons. For back view, see page 5.

##### VILLE DE PARIS.

*This Basquine may be cut from our first full-sized pattern for June, by lengthening the lower part of gilet, and setting the trimming further back at the top of front, so as to continue all round the neck. The Tablier may be cut from our first full-sized pattern for July 1876.*

#### PLATE THE FIFTH.

No. 1. Straw BONNET ornamented by a fringe of pale yellow silk, which also forms at the back, a small curtain surmounted by a *ruching* of dark blue silk: in front are two wing feathers of the same color, with

BACK VIEWS OF OUR COLOURED PLATES OF COSTUMES.

5

BACK VIEW OF PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.



a black ostrich feather and tuft: strings of straw-colored ribbon. **MESDAMES BRIE ET GEOFRIN.**

No. 2. **CHAPEAU** of dark blue straw; the inside of front is trimmed by a garland of yellowish white flowers. The straw is cut off near the back, and the edge of **Chapeau** is finished by a draped band of dark blue ribbon, the ends of which form *brides*, and on the crown is a group of loops of the ribbon having at one side a pale yellow edging. At the back falls a thick trail of yellowish white flowers. In front are bows of the dark blue ribbon with the pale yellow edging at one side. **MADAME BONDY.**

No. 3. **CHAPEAU** of straw-colored silk, having a soft crown: the edge of brim is finished by a *fluted* frill, and the crown is surrounded by a draped band of black silk, at the back is a loop of similar silk, accompanied by two roses and by a floating end. At right side of front is a large group of black bows, from which starts a straw-colored ostrich feather. **MDME. ANDREE.**

No. 4. **CAP** composed of a soft crown of white muslin, edged by a broad *ruche* of white lace, partially covering a *fluted* frill. The cap is trimmed by small blue flowers and bows, and has ribbon strings of the same color. **MAISON LESIRE.**

No. 5. **BONNET** of white chip or rice straw, surrounded by a fringe of green grass with a draped band of pale yellow silk; the grass forms at the back, a small curtain surmounted by three roses, one pale yellow and the other two pink, and from beneath the grass start loops and floating ends of pale ribbon; in front is an ostrich feather with two short ends of ribbon. **MADAME BONDY.**

No. 6. **BONNET** of pale yellow straw; having a small curtain of silk fringe, formed into tassels, and surmounted by a garland of scarlet flowers: the crown is surrounded by a band of Havannah ribbon, a draped band partially covering the crown; in front is a loop of the ribbon with a white ostrich feather and tuft; *brides* of Havannah ribbon. **MESDAMES BRIE ET GEOFRIN.**

No. 7. White muslin **HABIT-SHIRT** to be worn with a dress slightly open *en cœur*: in front are *revers* edged by narrow lace which also forms spiral folds and a long tab crossed by two narrow straps, terminated by small buttons. The lace is carried round the neck and forms an upright frill.

No. 8. **SLEEVE** belonging to the **Habit-shirt**: the sleeve is gathered at each extremity, and the cuff is edged by frills of lace and is finished in accordance with the **Habit-shirt**. Both are from the **MAISON LESIRE.**

No. 9. **CHAPEAU** of pale straw-colored silk with orange stripes: the crown is soft and is surrounded by a thick garland of leaves arranged in two rows; beneath the garland appears a fringe of grass: at the back are loops and a floating end of straw-colored ribbon. The *brides* are formed of the striped silk. **MADAME BOIREAU.**

No. 10. **CHAPEAU** of grey straw, having the brim bound by brown silk: the inside is trimmed by *riching* of similar silk, which also forms a large group of bows in front of the crown, which it also encircles. At left side is a black ostrich feather. The *brides* (of brown silk) start from the group of bows already named. **MADAME ANDREE.**

No. 11. **CHAPEAU** of straw; on the front portion of brim are two loops of pink ribbon, edged at one side by black ribbon: a band of pink is carried round the crown, and at back is a large group of loops of the ribbon edged by black, which also forms a knot; from these bows starts a thick trail of foliage. The *brides* are of pink ribbon, edged at one side by black. **MADAME BONDY.**

No. 12. **CAP** of white muslin and lace: the crown which is soft, is of muslin and is surrounded by a double frill of the lace, forming in front a single upright frill and narrow edging, finished by a *riching* of straw-colored silk: at right side is a group of bows of bright blue ribbon, which also forms the strings.

## SOCIAL SKETCHES.

### No. 1. OUR FRIEND PYKRUST.

(Continued from our last.)

On the next Monday and Tuesday the L. P. D. C. cart passed our house several times, but stayed not. Wednesday morning came. The L. P. D. C. cart stopped. A parcel! Yes,—but as I looked at it, I was fain to confess that I had never seen the poets packed with straw in a hamper, therefore it could hardly be Byron and Wordsworth.

My surmises were too correct. The homely hamper was from my godmother in Surrey, and contained fruit and vegetables.

That evening brought home Florence and Charlie. When the baby, who was tired and troublesome, was in bed, we sat down to dinner. So much had to be said concerning the health of mother and child, the advantages of the trip, and the pleasure of coming home, that dinner was nearly over before Charles reverted to the subject of our late visitor.

"Well, Lisa," said he, "where are the complete editions of Byron and Wordsworth? I am dying to see them."

"They have not come yet."

Charles laughed, Florence laughed, but I grew despairing. Was Captain Pykrust going to resemble Jonas Sanders in another point than that of similarity of countenance?

"I told Florence about the pearls," said Charles.

"And the Indian shawl," added Florence.

"Well" said I, taking heart, "you believe he will bring her something, don't you?"

"Yes," laughed Charles, "as much as he sent me the thousand and one things he promised when we were at Idleberg, and in the Alexandrina's. Bah! Pykrust's promises are made to be broken."

An alarming outcry from the nursery here demanded our attention, and the discussion ended.

Just before dinner next evening, Captain Pykrust was announced. He entered the room, saying to Charles,

"Didn't expect to see me, did you, old boy?"

Charles introduced his wife, and the grave humility of Captain Pykrust's manner was impressive.

"I thought you were to sail yesterday," said Charles, when general greetings were over.

"Well the fact is, I have offered to join the Bosnian army, and have just come from the committee, who gave me a commission and a

letter of recommendation to head-quarters. Let me see," he continued searching his pockets. "I must have dropped the packet in the cab. Dear me! how unfortunate. Well, I must advertise for it."

We were concerned at his loss, but he treated it lightly, (doubtless out of consideration for us.) Florence then invited him to remain to dinner, with which request he complied, after many apologies for his morning dress.

When seated at dinner, Captain Pykrust addressed to my sister some common-place remarks in a highly-polished, respectful style, inducing her admiration of his manners. During these remarks a German band was heard in the quiet road.

"Do you like music, Madam?" enquired the Captain.

"Very much," replied Florence, while Charles, eager to praise his wife, added,

"Mrs. Mivens is an accomplished musician, and plays the harp and the piano."

"Indeed! Do you go often to the Opera, Madam?"

"Not very often," replied Florence with a mildly-reproachful look at her husband,

"Then, madam, permit me the honor of sending you three tickets for *La Somnambula* on Saturday evening. They were given to me by a friend, but as I cannot use them, they will be wasted, unless you are good enough to accept them."

Florence was delighted, and thanked him warmly.

I was pleased to see that in spite of her prejudices, she was beginning to believe in him. My mind, reverting to Byron and Wordsworth, became relieved and re-established.

Conversation never languished, and we were all inspired by the captain's tales of land and sea. One anecdote followed another, each more startling or amusing than its predecessor. Our visitor praised the dishes, but never failed to add some addition or alteration to each, and in most cases he promised to send the ingredients required on the morrow.

During the only pause in the conversation, which occurred quite at the end of the meal, Captain Pykrust remarked Charles' studs.

"Why, old fellow! they are the same you used to wear years ago," he said in surprise.

"Yes," replied Charles, "I don't go in much for jewellery."

"But," said the captain eagerly, "I have a splendid set of studs and sleeve-links in pure African gold, most beautifully made by a native. Do me the pleasure of accepting them in mem-

ory of *Auld Lang Syne*."

"Thank you," said Charles quietly. There was a strange want of enthusiasm in his manner, but our visitor did not remark it, and continued,

"They were presented to me by the mess of the Zanzibar Irregulars, but I never valued them in the slightest degree. I hated the post, in fact; drilling those terrible natives was an awful bore. I assure you, madam, that the treadmill would have been luxurious ease in comparison. I laboured like a slave for three months, and could never even make them stand at ease properly."

This seemed a terrible thing to Florence and myself, and we sympathised with our guest, but Charles seemed to find much amusement in the idea, for he laughed immoderately.

Dessert being on the table, a diversion was made by the advent of baby, and the captain devoted himself to that young person with praiseworthy attention.

"Madam," he said to Florence, "this is a singularly beautiful child. I really must really repeat my congratulations to dear old Charlie there."

Charlie smiled his thanks, and snapped his fingers at his firstborn, who thereupon desired to forsake his mother, and go to his father. This desire being complied with, Captain Pykrust again addressed Florence.

"My dear Mrs. Mivens, you must allow me to send that beautiful child a string of Oriental pearls which I have at home. They were given to me with other articles of jewellery by the Sultan of Kashgar, during the week in which I supplied the place of his native private secretary, then seriously ill."

Florence colored with pleasure, but Charles, whose voice sounded gruff because baby was burrowing in his whiskers, remarked,

"But this boy can't wear beads, Pykrust, not being the offspring of a noble savage."

"My dear old fellow, what a muff I am. Will you pardon me, madam, and allow me to substitute for my clumsy choice a pelisse of Russian sable?"

"Oh! I couldn't think of accepting such an expensive"—

"Cost me nothing, madam, I assure you. It came into my possession in this way.—I had the good fortune to save from a fire at Moscow, the infant son of Count Dormidoff. The child was wrapped in this pelisse, and the grateful parents insisted on my accepting it, accompanying the gift by a purse of gold; which of course I declined."

I strove in vain to see Charlie's face during this brief narrative, but it was persistently bent over the baby, who ruthlessly tangled the paternal beard.

"I will send the mantle by special messenger to-morrow," concluded Captain Pykrust.

"Mantle!" said Florence, "I beg your pardon, I thought you said a pelisse, Captain Pykrust."

"Ah! to be sure—pelisse, it's all the same."

"Of course it is," remarked Charles, "we know that."

A dreadful doubt was forming in my mind. Were these promises only made to be broken? Did Captain Pykrust possess Byron and Wordsworth, cashmere shawls, tickets for the opera, table decorations, Cingalese pepper, superfine curry powder, unpronounceable Swiss cheese, green curaçoa, African gold jewellery, Oriental pearls and sable pelisses? Or did these things—as belonging to him—exist only in his vivid imagination?

In short, in Audrey's words to Touchstone, "Was he a true thing?" or the most feigning man in the world?

"If he should promise anything more to-night," I thought, "I shall not be able to bear it."

Charles asked our guest's opinion of the claret.

"Very good," was the critical answer, "but in confidence now, Charles, what did you pay for it?"

Charles informed him.

"You were robbed then. Now I am going to France next week—"

("Is it a true thing?" thought I. "He said he was going to India last week, to Bosnia two hours ago, and now he is going to France.")

"I am going to lay down a cellar of wine at my mother's, and you must let me send you a few dozen."

"I know you are a good judge of wine," said Charlie, "but I could not think of accepting your offer as a present. If you will be at the trouble of choosing some for me—"

"My dear fellow, the wine shall be sent to you, but it must be as a gift."

Charles shrugged his shoulders, and in the pause Florence and I left the room.

Later in the evening, when our guest was leaving, Charles remarked,

"By the bye, captain, give my kind regards to Mrs. Pykrust." The captain started. "Your mother I mean."

"Delighted to do so."

"And may I ask for her address? I sup-

pose you are staying with her?"

"Yes, at present, but I am looking out for a house."

"I thought you were going to Bosnia or France," said I, rather grimly.

"Shortly, Miss Brown. I have business to arrange first."

"Meanwhile," said Charles, "let me have Mrs. Pykrust's address. Mrs. Mivens will like to call upon her."

"You are awfully good, dear old boy, but the fact is, my mother receives no company. I will name it to her however, and she shall write to Mrs. Mivens. Good-night, good-night."

(To be concluded in our next.)

## RENUNCIATION.

I may not kiss thy face, my lost and dear,  
Nor look with olden freedom in thy face,  
But o'er our dead love's corse, across its bier,  
Thou holdest out one little branch of grace.  
I have forgone the touch of love, but still,  
The calmer clasp of friendship may be mine;  
And close heart-ties with thee and thine shall fill  
My empty life most fully: I resign  
My throne so firmly builded in thy heart,  
The crown of love I thought to wear always,  
My working place beside thee, and my part  
To soothe and comfort thee in evil days.  
My claim upon thy thoughts, and ah! my right  
To buckle on thine armour for the fight.

I put them by as joys no longer mine;  
My harvest-field is bare and very bleak,  
My cup is emptied early of its wine,  
Love's scarlet roses fade upon my cheek.  
It is no dream, the which, when I awake  
I shall relate to thee, and feel thy kiss  
Fall softly after hearing it, to make  
My heart yet surer of its cherished bliss.  
I know that soft caress and tender touch  
Can never pass from thee to me again,  
I grieve thee,—as I love thee,—overmuch,  
And yet I would have died to save thee pain.  
But since my love doth only fill thy cup  
With woe I cannot heal,—I give thee up.

## The Theatres.

At HER MAJESTY'S the principal event has been the debut of the new soprano, Mdlle. Etelka Gerster, whose voice is remarkable for its compass, purity and sweetness. Her first appearance was made as *Amina* in Bellini's delightful opera, *La Sonnambula*. Mr. Mapleson has great cause for congratulation in having secured such a genuine artiste. *The Lyons Mail* with Mr. Henry Irving and Miss Isabel Bateman in the principal parts, continues a great attraction at the LYCEUM. The French Plays at the GAIETY are much appreciated and well attended. Mr. Byron's celebrated comedy *Old Soldiers* is meeting with much encouragement at the STRAND. A new dramatic version of *Lady Audley's Secret*, written by Mr. Robert Walters, has been brought out at the OLYMPIC; it is supplemented by a *petite drama* in one act, by Mr. Henry Neville, entitled *The Violin Maker of Cremona*.







*Septembre 1877*

*Le Monde Élegant*

*Paris*





*Septembre 1877*

*Plat 2*

*Le Monde Élegant*









September 1877

Le Monde Élegant

Plate 3





Septembre 1877

Plaque

Le Monde Élegant







September 1877

Le Monde Elegant

Page 5





THE  
*Ladies' Monthly Magazine,*  
**THE WORLD OF FASHION.**

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

NO. 645.

SEPTEMBER, 1877.

VOL. 54.

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

In the present Number, according to our usual custom in September, we place before our readers a series of Costumes, showing the styles that will be most fashionable for the ensuing Autumn season. They are selected from the latest productions of the best Parisian *Artistes des Modes*.

It will be seen at a glance that the Costumes represented on our plates are all developments of the forms that have prevailed during the Summer season, modified, improved, and adapted for Autumn wear, and for heavier materials. The difference of style from last year is very marked, as our readers will at once perceive by glancing at our Number for September, 1876.

The most striking tendencies of the present fashion may be described in a few words:—skirts plainer, bouffants disappearing; great variety and freedom in the looping up or draping of upper skirts, Polonaises, or Tuniques;—Pelisses longer and either tight-fitting, or slightly defining the figure, never falling loosely;—Cloth of various kinds more fashionable than velvet for Paletots, Pelisses, Casaques, &c.;—Woollen materials of various kinds are more fashionable for dresses than silks.

The manufacturers are preparing a great variety of new and elegant Woollen materials for Autumn and Winter;—*Matelassés*, Naps, Vigognes, Cheviots, &c, for Paletots and Pelisses; and for dresses and Costumes, soft warm textures in plain colors, *Brochés*, Chinees, and mixtures; some new silk mixtures are very elegant.

The amount of fulness in dress skirts tends to diminish more and more; in the latest styles even the back breadths are more or less gored at the top, and this form is admirably adapted for the heavier woollen materials.

The *Corsage Cuirasse* seems to be gradually going out of favor, and as the season advances

may perhaps be replaced by the Basquine with waistbelt. The back of the Corsage is often lengthened as shown on the second figure of plate 4, and by our first full-sized pattern for last month. This style is called the *Basque Habit*, or the *Habit Directoire*.

The Robe Princesse is more fashionable than ever; it is made very long at front, plain at front and sides, while at back the fulness does not commence at the waist, but considerably below it, starting from beneath a scarf, or some other arrangement of drapery.

Upper skirts are now often made to form two square *tabliers*, one at back, and one at front, as shown by figs. 3 of plate 1 and 2. This style is well suited to be worn with the plain long skirted Pelisses that are coming into Fashion.

Sleeves for outdoor wear are usually of the Coat form, more or less trimmed at wrists, where they are made a little wider than last season. The increasing taste for long mittens, will probably cause sleeves to be made of elbow length for home or indoor *Toilette*.

For the early part of the Autumn, thin black cloth will be the favorite material for Ladies' Paletots, Pelisses, &c. The changes in form from last year are that they are cut longer and with very little fulness; they may be made to fit tightly, like fig. 3 of plate 1, but there are strong indications of a growing taste for what is called the *demi-collant* or half tight-fitting shape, which defines the figure gracefully, without fitting perfectly close. This style looks well on nearly all figures, and for this reason will probably come very rapidly into favor.

A very fashionable form of Pelisse is that shown by our full-sized pattern, and by fig. 3, of plate 2. It gives the greatest length of skirt that has as yet been adopted for Pelisses. It defines the figure without fitting quite tightly.

A novel style of Paletot trimmed *en Breton*, is shown by fig. 1 of plate 1.

In Evening Dresses the latest novelty is the Robe Princesse, with Watteau pleats at the back, shown on fig. 3 of plate 3. The tendency is for Evening Corsages not to open so low.

A very elegant Dinner Toilette is shown on fig. 2 of plate 3: the *Peplum Corsage* with its points at front, sides, and back of *basques*, and the combination of pink silk and rich black lace, gives the costume a very *distingué* appearance.

There is little or no change in the form of Hats and Bonnets; they are small rather than large, and are nearly always worn at the back of the head. They are elegantly, but not profusely trimmed.

The series of Autumn and Winter Costumes will be continued in our October No. The best Parisian *Artistes des Modes* are now busily engaged in the production of elegant novelties for the season, the choicest of which will appear in this Magazine at least a month earlier than in any other publication.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### MORNING PROMENADE COSTUME.

Fig. 1.—Dress of light green striped Mohair. The skirt is trimmed by a broad flounce, the bottom of which is hollowed out in tabs and vandykes and bound by green silk of a slightly darker shade than the dress, and the flounce is put on with a double upright heading similarly bound. Tight-fitting *Pelisse* of black cloth, the front is deeper than the sides and back, and is arranged to form a *Plastron Breton* edged at sides by bands of narrow velvet ribbon, studded by buttons, and finished at the bottom by an embroidered band of silk and velvet, accompanied by tassel-fringe: the embroidered band is surmounted by an *arabesque* in embroidery. The *Plastron* is finished on the chest by an embroidered band and an *arabesque*, and the narrow side-bands of velvet are continued across the shoulders and round the back of neck. The garment is edged at sides and back by tassel-fringe headed by an embroidered band (see back view on page 5). The sleeves have fancy cuffs formed by narrow bands of velvet ribbon with buttons, and by bands of embroidery. Hat of black straw and of green silk, with bows of pale Havannah silk.

This *Pelisse* may be cut from our full-sized pattern for November last, by adding the "plastron" in front of chest.

#### PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes and *veste en suite* of dove-colored cashmere, with trimmings of brown silk. The bottom of under-skirt is trimmed by a *fluted* flounce of the silk headed by a double frill, the flounce becomes deeper at back of skirt where the *flutings* also are larger. The upper skirt is edged by a narrow *fluted* frill of silk, the back portion is deep and round

and is enclosed at sides by *revers*, graduated in width and edged by narrow *fluted* silk frills accompanied by buttons of the same silk: the front and sides of skirt are edged by the narrow frill of silk, and are arranged to form a succession of oblique folds, which slope up from each side to the centre. The *veste* is very deep and forms points at the sides; it is finished by flat folds, and is edged by a narrow *fluted* frill of brown silk: in each side point is a knot of cashmere with a loop and end of brown ribbon. At right side is a fancy pocket finished by brown silk. The neck is ornamented by an upright frill of silk with a folded band and knotted ends of cashmere: the sleeves have fancy cuffs trimmed by frills and bows of the brown silk. Hat of black straw trimmed with pale Havannah silk.

#### PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of striped lavender silk: the front of underskirt is plain and the back forms fixed *fluted* pleats from the waist. The upperskirt is cut open at sides, forming two square-shaped pieces each edged by a *fluted* frill headed by a *biais* band, the back is very slightly *bouffante*. Tight-fitting *Pelisse* of black cloth: the skirt is edged by a frill of black lace headed by a *biais* band having at each side a *rouleau*. The front forms a *gilet* enclosed by frills of lace with *rouleaux*, which start from groups of bows and ends of ribbon placed at the sides, the bottom edge of *gilet* is formed by a frill of lace, above which the garment is closed by buttons. The top of *corsage* is covered by a collar, square at back and slightly pointed in front; it is edged by a lace frill headed by a *rouleau* and is finished by two loops in front: the sleeves have deep fancy cuffs similarly trimmed. A pointed Jockey is imitated at back by a frill of lace with a *rouleau*, and at each side-seam is a button. Chapeau of straw, with soft crown of lavender silk, and a garland of pale green leaves. For back view see page 5.

These Costumes are from the MAGAZIN DU LOUVRE.

This *Pelisse* is similar in form to the second full-sized pattern for April last: to make use of that pattern, the skirt must be lengthened considerably all round, the bottom of armhole must be hollowed out about half an inch, and there must be  $\frac{3}{4}$  of an inch extra width allowed all along the front edge, all down the middle of back, and all along the seam under the arm.

### PLATE THE SECOND.

#### COSTUME FOR A LITTLE GIRL.

Fig. 1.—Dress of light striped Mohair. The skirt is finished by a small flounce headed by an upright frill. The *Paletot* is of thin striped cloth, of a rather lighter shade than the dress, it extends nearly to the bottom of dress skirt, is bound by brown silk, and is drawn in at the waist by a belt similarly bound. The garment closes at left side of front by four tabs bound by brown silk, the sides of



opening being slightly sloped away from the lowest of the tabs. The Paletot sleeves are short and are bound by brown silk; and beneath them appear the dress sleeves which are finished at wrists by *rouleaux* of brown silk. For back view see page 5.

*The second full-sized pattern for February last may be used for cutting this Pelisse; the fronts must be made to fasten at the sides and the skirt must be considerably lengthened at the bottom.* MAGAZIN DE LA PAIX.

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Under-skirt and Polonaise à gilet of lavender Poplin. The under skirt is trimmed at bottom by a narrow *fluted* flounce partially covered by a broader flounce with an upright heading, above which is a *fluted* frill. The Polonaise skirt is cut up at sides, the front portion being caught up to form a draped *tablier*: the back of skirt is square-shaped and is arranged *en bouffant*; the whole is edged by a tassel fringe headed by a *rouleau*. The front of *corsage* is closed by a row of buttons, and is trimmed by *rouleaux* which also cross the front in a festooned shape, forming the bottom of *gilet*, finished by tassel-fringe. The *corsage* is slightly open *en cœur* and is finished by a pointed collar edged by a very narrow frill with a *rouleau* and loops of silk in front. The sleeves have fancy cuffs imitated by *rouleaux* and narrow frills. Chapeau of lavender silk: the inside is covered by black velvet. For back view see page 5. MADAME BREANT CASTEL.

*The first full-sized pattern for June last will serve as a base for cutting this Polonaise, by lengthening it all round the bottom.*

#### PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of brown cashmere. The under-skirt is trimmed at bottom by a flounce headed by a broad band edged at each side by a pleated frill. The upper skirt is slightly hollowed out at sides, both back and front fall square and are edged by a narrow pleated frill headed by a band of woven trimming of two shades of brown; this band continuing up the edges of side openings. Pelisse of thin black cloth; the whole length of front is closed by buttons: in the centre of back skirt is an opening which is closed by buttons, the outer edge being bound by black silk and finished by a narrow *rouleau* of the same material, the bottom of the garment also is finished by black silk. The side pieces of back are trimmed by tassel-fringe with a deep heading of *passementerie*, and at a certain distance above, are bands of *passementerie*. At left side of front is a deep square pocket finished by the fancy fringe. The sleeves and top of *corsage* are trimmed by the *passementerie*. Chapeau of black corded silk, with a brown feather and flowers. For front view see page 5. GRANDS MAGASINS DE LA PAIX.

*We give the full-sized pattern of this Pelisse.*

### PLATE THE THIRD.

#### BALL COSTUME.

Fig. 1.—Dress of white muslin and of maize

colored silk. The back of skirt is arranged in a fixed pleat, terminated by flounces of muslin and a *fluted* flounce of maize silk headed by three frills of white lace and a *rûche* of muslin, the centre of pleat is ornamented by a trail of maize and scarlet flowers with foliage. The front and sides of skirt are trimmed at bottom by a flounce of muslin headed by one of maize silk; and the skirt is crossed obliquely by two draped scarves of the silk which start at right side from a *revers* of silk which extends the whole length of the skirt; the lower piece is edged by a flounce of white lace, and both are terminated by short lappet-ends, at left side (for front view see page 5.) The *corsage* has deep round *basques* edged by a frill of white lace, above which is a *biais* band of muslin having at each side a *rouleau* of maize silk. At back is a space filled in by maize silk and laced across: the top is trimmed *en berth* by draped bands of muslin and of silk; the sleeves are formed of similar bands, and are with the *corsage* ornamented by scarlet and maize-colored flowers. MADAME BREANT CASTEL.

*The full-sized pattern of this corsage was given in June last.*

#### DINNER TOILETTE.

Fig. 2.—Dress à deux jupes of rose-colored silk and of black lace. The under skirt and *corsage* are of the silk: the bottom of skirt is trimmed at the back by two flounces, surmounted by a double upright frill: the front is finished by a *fluted* flounce nearly covered by one which has but little fulness, and is ornamented by a chain of tabs finished by frills of black lace: the upperskirt is of black lace and is edged by a flounce headed by a band of rose silk, the skirt is open at left side, where the bottom portion is gathered up and fastened by loops of rose-colored silk, beneath which appears a lappet end of lace edged by a frill. The *corsage* has *basques*, and forms points at back and sides and also at front, where it is laced across: it is edged by a frill of black lace headed by a *biais* band. The top is open *en cœur* and is finished by draped *revers* edged by a black lace frill. On the chest is a group of flowers and a lace lappet. The sleeves are loose and are finished just below the elbows by broad bands edged by frills of black and of white lace. For back view see page 5. MAGAZIN DE LA PAIX.

*This corsage may be cut from the second pattern given in our Number for August 1876, by lengthening the points of basques, and opening the top of front en cœur.*

#### BALL COSTUME.

Fig. 3.—Dress à trois jupes of white muslin: the underskirt is trimmed by three flounces; the second skirt is caught up at sides, and forms a draped *tablier* edged by a flounce of white lace, the back falling *en bouffant*: the third or upper skirt and the *corsage* are cut in one à la *Princesse*; the skirt forms a draped *tablier* edged by a lace flounce; it is gathered up near the back and fastened to a piece of muslin arranged in perpendicular folds which are continued along the back of *corsage*. At

the base of the folded piece of muslin are loops and ends of blue ribbon, by which the second skirt also is trimmed. The front of skirt is ornamented by *papillon* bows of the ribbon; the top of *corsage* forms both at back and front, an open square finished by pointed *revers* arranged in folds and edged by frills of narrow lace: the sleeves form puffs edged by similar frills. For front view see page 5. MADAME BREANT CASTEL.

#### PLATE THE FOURTH.

##### PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of Oxford blue poplin with fringe and silk of a lighter shade. At the bottom of under skirt is a flounce, composed of plain pieces of poplin alternated by groups of fluted pleats of the silk; the flounce is headed by a band of silk with a narrow upright frill arranged like the flounce. The upperskirt and *corsage* are cut à la Princesse, the back of skirt forms a draped point edged by fringe and surrounded by bands and loops of the silk, above which are two perpendicular rows of buttons placed close to the side seams. The front of skirt forms a deep round *tablier*, the side seams being gathered into those of the back; the *tablier* is edged by fringe and at right side is a fancy pocket finished by loops and ends of silk. The front closes by buttons, and the upper portion of *corsage* is covered by a draped *Pelerine* of the Poplin edged by fringe and having in front lappet ends similarly finished. The sleeves have pointed cuffs trimmed by fringe. Chapeau of black chip trimmed by blue ribbon and flowers. For back view see page 5.

MAGAZIN DE LA PAIX.

This *Polonaise* may be cut from the first pattern for March last, by lengthening the skirt all round. The pattern of scarf *Mantelet* was given in July last.

##### TOILETTE FOR

##### THE CARRIAGE OR THE PROMENADE.

Fig. 2.—Costume of light Havannah striped Mohair with trimmings of silk of a darker shade of brown. The bottom of the skirt is trimmed by a fluted flounce of the silk, with a narrow upright heading. The front of skirt is trimmed by a similar frill headed by a *biais* band of the mohair edged by *rouleaux* of silk, and arranged to represent a square *tablier*, which is partially covered by a round draped *tablier* gathered up at left side, the right side falling as low as the top of the flounce of brown silk; this *tablier* is edged by a *biais* band, with *rouleaux* of silk. The *veste* wraps over in front, from right to left, and closes by a double row of buttons. The front forms a deep *basque*, and the sides and back are very much prolonged, forming a deep square *basque-habit* which touches the top of the silk flounce already described: the centre of back is trimmed to represent an opening closed by buttons: the skirt portion is edged by a frill of the silk headed by a *biais* band of mohair, edged by *rouleaux* and extending nearly to the sides of waist; the

front portion is edged by a similar band: the front of *corsage* is ornamented by *revers* of brown silk and the sleeves have fancy cuffs of the same material. Chapeau of pale yellow silk.

This *corsage* can be cut from our first full-sized pattern for last month, by lengthening the back and sides of skirt as shown on the engraving, and widening the fronts so as to make them double instead of single-breasted.

##### PROMENADE COSTUME.

Fig. 3.—Dress à deux jupes of peach colored silk: the underskirt is trimmed by a broad flounce headed by an upright frill and a *biais* band. The sides of upperskirt are gathered up and fixed by a band of silk terminated by bows, thus the front forms a round draped *tablier*, and the back falls in a draped point. Tight-fitting *Casaque* of black silk, the front closes by buttons obliquely from right to left, forming a point at right side of the chest. The skirt is round both at front and back and is finished by a narrow fluted frill headed by a *biais* band, which is continued along the edge of the oblique opening already described. The lower portions of side-pieces are continued under the back skirt, which is shorter and forms a *basque-habit* ornamented by tabs imitating pockets, and edged by fluted frills which are continued along the skirt to the extremity. Loops and ends of ribbon start from beneath the *basque-habit*. Chapeau of light brown silk, with a *ruche* of black silk and bows and ends of pink ribbon.

We give the full-sized pattern of this elegant *Pelisse*. MAISON OLLIVIER.

#### PLATE THE FIFTH.

No. 1. CHAPEAU of black chip trimmed by white ostrich feathers and pale yellow ribbon: inside the front is a narrow fluting of white muslin. MADAME ANDREE.

No. 2. CHAPEAU of fine straw with a soft crown of black silk. Inside the brim is a fluting of white muslin, the front and sides are ornamented by bands and bows of black ribbon, and the crown is partially covered by a straw-colored ostrich feather which starts from a wing at left side of front. At back are bows and a floating end of silk. MESDMS. BRIE ET GEOFRAIN.

No. 3. Chapeau of grey straw: the edge of brim is turned up and bound by pale blue silk, and the crown is surrounded by a draped band of silk of a deeper blue; at back is an *eventail* accompanied by loops and ends, and enclosed by a band which terminates in floating ends; the whole is of similar silk. At left side of front is an *ecru* ostrich feather, and the inside is trimmed by a fluted frill of white muslin. MADAME ANDREE.

No. 4. CAP of white muslin and lace: the crown forms a puff of muslin and is enclosed by a fluted frill edged by narrow lace and headed by a draped band of rose-colored silk: at right side are bows and ends of the silk, which also forms *brides*. MAISON LESIRE.

No. 5. CHAPEAU of rice straw with trimmings of Havannah ribbon, white lace, and small *cerise* flowers: the front is trimmed by a garland of the flowers with a double frill of lace, and the crown is partially covered by a group of large bows and long floating ends of ribbon. The brim is edged at sides and back by a fluted frill of the ribbon which forms an *eventail* at (Continued on page 6.)

BACK VIEW OF PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

BACK VIEW OF PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.



back headed by a spray of flowers: the crown is encircled by a draped band of ribbon. MADAME BONDY.

No. 6. CHAPEAU of straw trimmed by black velvet ribbon, corn-flowers and a small white ostrich feather. MADAME ANDRÉE.

No. 7. CHEMISSETTE of thick white muslin, to be worn with a dress slightly open *en cœur*: it has deep round revers finished by a fluted frill of muslin edged by lace, and it wraps over from right to left, and closes by three buttons, the edge being finished by the narrow lace. The revers are partially covered by a pointed collar. MAISON CAPRICE.

No. 8. SLEEVE belonging to the Chemisette (No. 7.) It is gathered at top and at wrists and the cuff is finished in accordance with the revers of Chemisette.

No. 9. CAPOTE of grey silk: the brim is finished by a narrow band of pale yellow silk, and is edged by a fluted frill of muslin. The bows and ends are finished by the bands of pale yellow silk, and at right side towards the back, are two tufts of yellow flowers. MESDAMES BRIE ET GEOFFRIN.

No. 10. CHAPEAU of fine straw with draped bands and bows of black crepe *lisse*. The front bows are fixed by a buckle, and those at back are terminated by lappet ends. At right side is a white ostrich feather, and the inside is trimmed by a frill of muslin. MESDAMES BRIE ET GEOFFRIN.

No. 11. CHAPEAU of brown straw: the brim is turned up at front and sides, and the inside of front is trimmed by small yellow flowers. In front of crown are large bows of brown silk, a draped band of which is carried round the crown and also forms a floating end at left side. MADAME BONDY.

No. 12. Morning CAP of white muslin: the crown forms an elongated puff, and in front is a double frill of white lace, having in the centre a band of blue ribbon with a group of bows: the crown is crossed by a twisted band of similar ribbon accompanied by bows, and there are strings of the same. MAISON LESIRE.

## SOCIAL SKETCHES.

### NO. I. OUR FRIEND PYKRUST.

(Concluded from our last.)

When Charles returned to the drawing-room after his friend's departure, he said,

"I think Pykrust is in earnest about the wine, but of course I shall insist upon paying for it."

"Quite right, dear," assented Florence, "we could not otherwise accept the pelisse."

"Florence," laughed her husband, "you will never see that pelisse."

"Oh Charlie! he could never promise anything for the dear child and not keep his word. As to the other things, I daresay they are myths like Lisa's books."

"I believe," said I tartly, "that he will not send anything."

Doubt had the more speedily obtained with me because of my former trustfulness; I was now a fervent unbeliever in the florid Captain, and I felt soured by the conversion.

"I do not believe," I continued viciously, "that he has any tobacco-plantation in Ceylon,

for I don't think tobacco grows there: he is more likely to have left a wife and family behind him. Did you see him start when you asked for Mrs. Pykrust?"

My hearers laughed, and Charlie said,

"Lisa, would you believe in him if he offered you his hand and heart?"

"No," said I stoutly, "for I feel sure he has neither to give."

Two days passed, and I watched my sister's furtive expectation of the pelisse with a keen remembrance of my own vigil on behalf of Byron and Wordsworth. The third day brought a letter for Charles.

Streatham.

Dear old Boy,

Clear a place in your cellar. The wine is on the road. When I see you again I shall have a plan to propose for our meeting next year in Germany, where, if agreeable to yourself and the ladies, I shall expect you to be my guests. With kindest regards,

Ever yours,

A. Pykrust.

C. Mivens, Esq."

"I don't believe it," cried Florence, "you see he never mentions the pelisse."

"Nor Byron, nor Wordsworth," said I.

"Nor the Cingalese pepper, nor the super-fine curry powder," said Charles.

"I never expected *them*," said Florence, contemptuously, "but baby's pelisse!"

"Then," interrupted Charles, "you do not think the wine will come?"

"No," said I, "unless you go to Germany as he proposes, and buy some for yourself."

The subject was discussed, and after a few candid confessions, we found the case stood thus:—

Charles had believed in the promise of wine and nothing more; Florence in the offer of baby's pelisse, and nothing more: I had been convinced of the certainty of receiving Byron and Wordsworth, and nothing more. Our consultation tended to prove that each article of belief had exploded, and was replaced by an utter want of faith in our friend Pykrust.

Whereupon the subject was dismissed, and as several weeks passed without news of our unreliable friend, we abandoned the habit of pleasantly rallying each other about the expected presents.

One afternoon before Charles returned from town, a letter was brought for Florence, bearing the Bonn postmark. Being opened, its contents, (which were written in a cramped,

foreign style) proved surprising. It ran thus,—

"Madam,

I must first apologise for this intrusion, which is only warranted by my painful position. I have frequently heard my husband, Captain Pykrust, speak of Mr. Mivens as an old friend. He told me that during his last visit to England, he was introduced to you, and he spoke highly of your amiable character. I wish to ask if you could among your circle, (which I hear from my husband is very wide and influential), recommend me as willing to undertake the care of two or three English boys to educate with my own little ones. My terms would be moderate, and I can offer satisfactory references as to my position. As I was a governess in England before my marriage, I do not doubt I shall be able to discharge my duties efficiently. I should feel hesitation in applying to you, madam, but that stress of circumstances compels me to take a step which otherwise would not be warranted. Since Captain Pykrust left the Austrian army, he has been unable to procure employment suited to his taste, and his unsettled life in consequence obliges me to endeavour to support my children, however humbly, by my own exertions.

Trusting you will pardon this intrusion, I remain,

Madam,

Sincerely yours,

FREDERICA PYKRUST."

"Well!" said Florence looking at me.

"Well!" said I, more faintly, looking at Florence.

"What is well?" asked Charles entering the room.

Florence gave him the letter: after reading it, he said.

"My dear girls, how astonished you look, I do not feel surprised."

"Certainly," said I, "you suspected him from the first. I remember you taking a blank cheque and a sovereign to Hastings lest he should want to borrow ten pounds."

"And did he want to borrow ten pounds?" asked Florence. Charlie colored slightly and laughed.

"Well," said he, "I must tell you, even if Florence scolds. He did want to borrow then and since."

"But you have not lent him anything?" asked my careful sister.

"I'm afraid I have. When he dined here, he wanted to borrow a few hundreds on his tobacco plantation in Ceylon."

"Oh, Charlie!" we cried in horror.

"Wait; of course I told him that was impossible, but I finally lent him ten — on the tobacco plantations of course,—in which I have now a share"—

There was something so ridiculous in Charlie's look, and in the whole affair, that we all fell to laughing, with which laughter our vexation was dismissed.

The next day Florence exerted all her powers to find little English boys who were languishing for a continental education. She was so far successful that in a few weeks Mrs. Pykrust wrote a warm letter of thanks, and assured her of her perfect security, and hope of the future.

Here I should have concluded, but I must record the fact that last week Charles received a letter from Captain Pykrust. The postmarks were numerous but illegible, and the letter itself was dated with vague grandeur, "Peru."

It ran as follows—

"My dear Charles,

I am sending to you and Mrs. Mivens a present of an *epergne* in silver, made under my own instructions by a clever native workman. Also a silver necklet for Miss Brown, and a cup for the dear child, if you will all do me the favor of accepting these trifles. I came out here quite suddenly—I am such a bird of passage, you know—and happened to invest a few hundreds in a piece of land, which turned out to have silver in it. I shall get the mine into thorough working order, and then probably shall return to the old country, when I shall hope to see you all well. With kindest regards,

Ever yours,

A. PYKRUST.

P. S. Please give my best thanks to Mrs. Mivens for her kindness to my wife, but assure her that it was quite unnecessary. It is a mania with Mrs. Pykrust to imagine that she and the children will soon be destitute. Odd, isn't it?"

This letter caused great amusement to Charles and Florence, but in my mind it aroused the old doubt: I find myself pondering over our friend Pykrust and his promises, and again I say with Audrey, "Is it a true thing?"

H. S.

## THE SPIRIT'S HOMES.

My soul hath a home wherein to dwell,  
 A home it hath loved both long and well,  
 'Twas built for its use and left in trust,  
 By hearts now passionless, hands now dust,  
 The bards of old with their magic song  
 Of lady bright, and of warrior strong;  
 The sculptor's chisel, the painter's art,  
 And the minstrel's witchery bear their part;  
 While a place with the grand old dead to share,  
 Rich fancies of living genius bear  
 Their grace and beauty of thought and tone,  
 To the home where my spirit feasts alone.

Yet a dearer home my spirit hath,  
 A mansion raised on love's flowery path.  
 Affection laid its foundation sure,  
 Therefore the structure shall aye endure:  
 And thither my soul when worn and sad,  
 Retires in a moment, and all is glad;  
 There loving words and eloquent looks,  
 Are dearer than pictures, songs, or books;  
 And the strong true hearts that share life's grief,  
 Have sympathy's power to give relief,  
 As the lark that carols in Heaven's blue dome,  
 My soul is happy in this dear home.

My soul's third home, where its best hopes lie,  
 Is that unknown land beyond the sky,  
 And when friends have laid in faith and trust,  
 Its earthly home with its kindred dust,  
 When earth nor pleasure nor woe can give  
 When faith with sight hath ceased to strive,  
 My soul on its unseen wings shall soar,  
 From the dull dark earth it can love no more,  
 From the things of time, and change and sense,  
 From the world's cold wisdom and influence,  
 To the bright abode of spirits blest,  
 The home it for years had loved the best.

## THE FULL-SIZED PATTERNS.

*N. B. The full-sized Patterns given in this Magazine are all cut for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest, and 24 waist, unless otherwise stated in the description.*

*All allowances necessary for seams, are already given to these Patterns, so that seams need not be allowed for in cutting out, except in materials that require extra wide turnings in.*

The full-sized pattern, which we this month present to our subscriber is the SULTANA PELISSE, which is shown on the third figure of our second colored plate. It is nearly close-fitting, and the skirt is very long and quite plain without fulness. The pattern consists of five pieces, front, sidepiece, side of back, back, and upper part of sleeve; all these pieces (the sleeve excepted) are given complete in their full length: in the front the large fish or puff which has to be taken out to define the figure, is marked by pricked lines. The seam which joins the side of back to the back, is marked by two small cuts placed near the shoulder seam. The top or armhole part of the sleeve is given, the lower part may be easily added according to the length required.

The length of skirt here given is that which will be generally adopted during the Autumn; three or four inches more length may be added for ladies above the usual height.

## The Theatres.

The advent of Mr. W. G. Wills' new dramatic romance, founded on Sir Walter Scott's novel *Peverel of the Peak*, and entitled, *England in the days of Charles II.*, is looked forward to with a great amount of eagerness. It will be produced at Drury Lane with entirely new scenery by Mr. William Beverley. The revival at the ADELPHI of *The Streets of London* has been well received, as were also the farewell performances of Mr. Joseph Jefferson at the HAYMARKET. At the former house an entirely new melodrama, has been produced. It is written by Mr. Paul Merritt and entitled *The Golden Plough*. The LYCEUM has re-opened with a new play, (adapted by permission of Mr. Wilkie Collins from one of his novels), in which Miss Bateman (Mrs. Crowe) appears. *After Dark* is being well performed at the PRINCESS'S. The GAIETY offers great attractions in a three-act comedy by Mr. Byron, *Weak Woman*, and a burlesque *Bohemian Gyrl* by the same author. *Stolen Kisses* and *The Lion's Tail* continue successfully at the GLOBE, while the VAUDEVILLE retains its old power to charm crowded audiences by the adventures of *Our Boys*.

## CONCERTS, &amp;C.

The Promenade Concerts at Covent Garden have commenced for the season, a host of talent having been engaged, to satisfy the ever-increasing public demand for high-class vocal and instrumental music. The directors have retained the services of the eminent *chef d'orchestre*, Signor Arditì, and among other *artistes* engaged is the famous young violinist Mdlle. Pommerenl, who created such a profound sensation at the Philharmonic Society's Concerts during the past season. The orchestra comprises the *élite* of the musical profession, augmented by the band of the Coldstream Guards under the direction of Mr. Fred. Godfrey.

DEPRESSION IN CONTINENTAL TRADE.—Francis Gibson, Importer, 13, Eglinton Street, Glasgow, has just received from Germany a Manufacturer's Stock of Composition Buttons, at half price to realise for cash, for the new style of Ladies' Dresses, in four shades. Two Gross either in one or assorted shades will be sent post free to any address in the United Kingdom on receipt of Post Office Order for 4s. Also large and very fine Sealskins for Ladies' Jackets, 52 by 20 inches, £4 4s. Half Skin without piecing makes a very large sized vest for a Gentleman £3 2s. Hunk Skins 7s. 6d. each, two for a vest 15s. Coney Skins for trimming 4s. each. All the above sent carriage paid on receipt of remittance.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

JANUARY 1877.—The Venetian Casaque, and the Princess Louise Corsage for an Evening Dress.

FEBRUARY.—The new Polish Corsage, and a Pelisse for a little girl.

MARCH.—The Princess Beatrice Corsage a basques, and the Alexandrine Tablier or Upper skirt.

APRIL.—A novel and elegant Pelisse called the Windsor, and the Duchesse Corsage a basques.

MAY.—The Princess Helena Pelisse and a Polonoise for a little girl about ten or eleven years of age.

JUNE.—The Windsor Corsage a Gilet, and the Beatrice Corsage.

JULY.—The Breton Corsage, and the Scarborough Pelrine Mantelet.

AUGUST.—The Alice Basquine, Habit and a Summer Jacket for a young lady about 12 or 13 years of age.

\* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Deyers & Co. 1, Kelso Place, Kensington, London, W.

A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was explained in our number for February 1874, which has been reprinted and will be sent post free for 6 stamps.







October 1877

Le Monde Élegant





October 1877

Plate 2

*Le Monde Élegant*







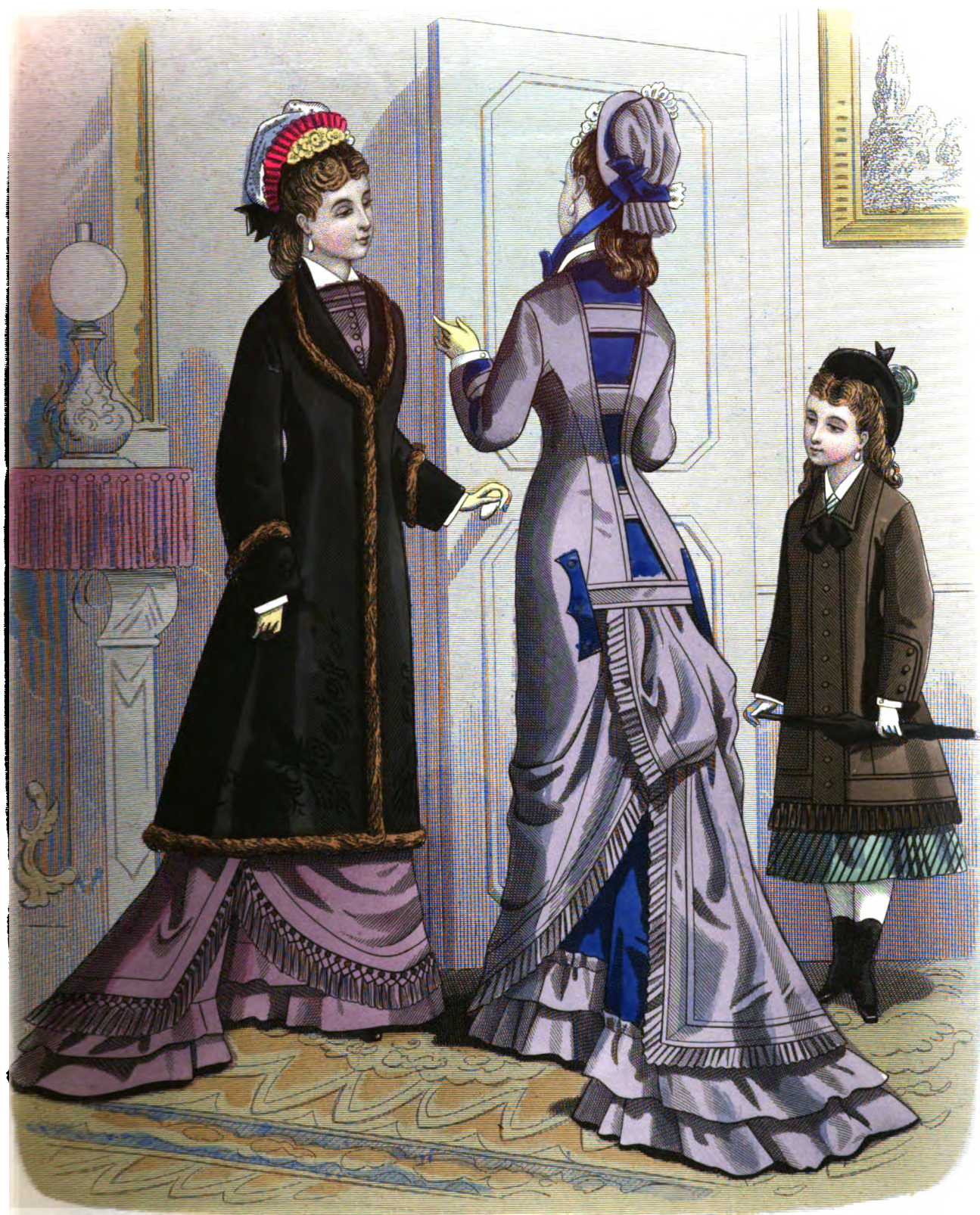


October 1877

Le Monde Élegant

Plate 3





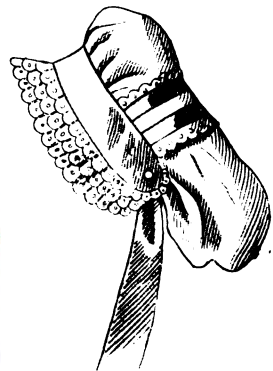
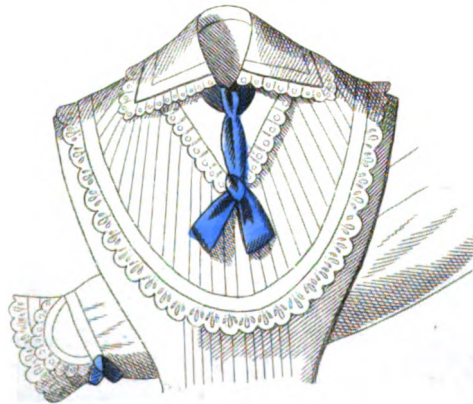
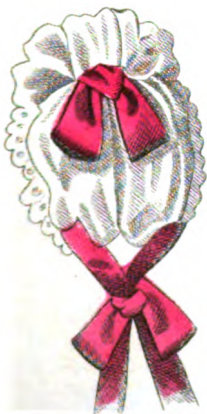
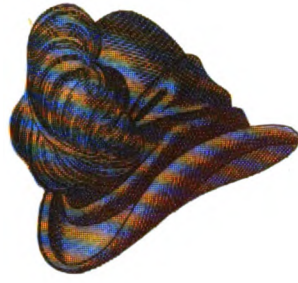
October 1877

Plate 4

Le Monde Élegant







*March 1877*

*Le Monde Élegant*

*Plate 5*





THE  
*Ladies' Monthly Magazine,*  
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 646.

OCTOBER, 1877.

VOL. 54

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

At the present season of the year the most important articles of Ladies' Costume are always the Pelisses, Paletots, Mantles, or whatever may each year be the names given to the various fashionable garments for out door wear. The favorite shapes for the present season will be found illustrated in our first, second and fourth plates.

The long skirted Pelisse or Paletot is decidedly the most fashionable style of garment; it may be quite tight-fitting, but there seems to be a general tendency towards the half-tight-fitting style, similar to our first full-sized pattern: a few are made in velvet, but the present taste seems in favor of fancy cloth or *Matelassé*, of very small pattern, such as ribs, checks, lozenges, &c.; these fancy cloths have for the present quite taken the place of the plain cloths. In the trimming of these garments there is a great variety of styles, all of which are indicated in our plates: cut *ruchings* accompanied by narrow *biais* bands form a very elegant and simple kind of trimming: when the cloth is embroidered, as in fig. 1 plate 4, narrow bands of fur form a very appropriate trimming for the edges, but we must not omit to say that fur trimmings are, as a rule, less fashionable than they were a few seasons ago. The richest and perhaps the most fashionable style of trimming is that shown on the 2nd figure of our 1st plate, consisting of a combination of lace, fringe and *passementerie* enriched by jet or steel beads: indeed it seems probable that these beaded trimmings will be in great favor this season. For velvet Pelisses, lace and bands of silk or satin are the most fashionable trimmings.

In Dresses, there is but little to add to the remarks which we made in our last month's Number: for Evening and for Carriage or Visiting Costume, trains will still be made very long; for Walking, dress trains will be much less developed, see fig. 1 plate 1, and fig. 3 plate 2.

The Polonaise Princesse is still fashionable, the front or *tablier* portion being always made very long, reaching nearly to the bottom of the dress skirt: the same may be said of *tabliers* and *tuniques* of all kinds.

Woollen materials will, this season be very fashionable for dresses: two shades of similar color form a very elegant combination, the darker shade (which should be of silk) being used for the trimming: grey and blue, and grey and brown, also form elegant combinations of color. Dresses are generally trimmed with fringes and narrow quillings.

Skirts remain plain at front and sides, with a little fulness at back: the old full *bouffant* is entirely gone out of favor.

Three very elegant and graceful Ball Dresses are represented on our third plate: they are all of simple style, suitable for the country and for home *ré-unions*.

For Children, the long-skirted Pelisse is the most fashionable shape: we give the pattern full-sized.

### THE FULL-SIZED PATTERNS.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February, 1874, copies of which may be had from the Editor, by enclosing 7 postage stamps.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kew Place, Kensington, London, W.

Our first full-sized pattern is the CHRISTINA PELISSE, as shown on the 2nd figure of our second plate: it is half tight-fitting both at front and back; the pattern consists of four pieces, front, side-piece, back and sleeve: the fronts are single-breasted, the front edge being curved in a little at waist, thus supplying the place of the puff or fish for this half tight-fitting style; the side-body and back are cut to define the figure slightly, without any fulness in the skirt: back rather wide at waist, as seen by the back view on page 5. The sleeves are of the most fashionable form, wide at wrists, without being too loose: the skirt of this Pelisse should not be made shorter than we have here given it, but may (if preferred) be made longer, by

adding two, four or six inches all round. By making the back without seam in the middle, this pattern may be used for the *Pelisse* shewn on fig. 3, plate 1; by making the fronts to open with shawl collar, it may be used for fig. 1. of plate 4.

Our second pattern (all the pieces of which are marked by one hole) is a *PELISSE* for a little girl about 9 or ten years of age, as represented upon the 3rd figure of our 4th plate: this pattern consists of four pieces: front, back, side-piece of back, and sleeve; the seam which joins the two portions of back together, is indicated by two cuts.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### PROMENADE COSTUME.

Fig. 1.—Dress of light brown silk of two shades. The dress itself is of the lighter shade, and the skirt is trimmed at bottom by a flounce of the darker shade of silk, headed by an upright frill with a *fluted* frill and a band of the light silk. At the sides are pointed *revers* of the darker silk edged by narrow *fluted* frills and fixed by buttons. *Pelisse* of black cloth, trimmed by *ruches* of black silk: the garment slightly defines the figure at back, while the front falls square: the bottom edge is finished by a *ruche*, headed by several rows of narrow silk braid. A *ruche* encircles the neck and is carried along the edge of front opening, to a certain distance from the bottom where it forms two points and is terminated at sides by bows and short ends of black ribbon. The chest is crossed by steel *agraffes* with small tassels; the sleeves are rather wide at wrists and are trimmed in accordance with the bottom of the *Pelisse*: pockets in back skirt, finished by small bows and ends of ribbon. Chapeau of black and crimson velvet with white lace and pale green foliage. For back view see page 5.

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress of rich silver grey silk: the bottom of skirt is trimmed in front and at sides by a *fluted* flounce, the upper portion of which is crossed by two woven bands of blue and white trimming: the back of skirt is arranged in groups of fixed pleats, alternated by plain spaces, and crossed by the bands of blue and white trimming continued from the flounce already described, and each edged at one side by a *fluted* frill; these bands are enclosed by perpendicular bands of the woven trimming: the back of skirt is also ornamented by two loops of the silk. *Pelisse* of black *Matelasse* woven in very small squares: it is half tight-fitting both at back and at front, which is closed by buttons. The garment is ornamented near the bottom by a rich embroidery in *passementerie* and steel beads, representing leaves flanked by a trimming of black lace, and the bottom is edged by tassel-fringe: the embroidery is continued up the centre of back skirt, nearly to the waist. The sleeves are large and form points at the sides, they are trimmed in

accordance with the skirt, and the tops of arm-holes and back of neck are terminated by the *passementerie*: the neck encircled by a *ruche* of black lace. Hat of grey felt, trimmed by black velvet ribbon and by a small blue feather. For front view see page 5.

*This Pelisse may be cut from our second full-sized pattern, by making the alterations named in our descriptions.*

#### MORNING PROMENADE COSTUME.

Fig. 3.—Princesse Dress of sage green cashmere, closing by buttons obliquely from right to left: the front of skirt is draped and represents a round *tablier* edged by fringe, with a band of silk of a slightly darker shade, terminated at each side by bows and short ends: the bottom of skirt is trimmed by a flounce headed by a *ruche*, this flounce is discontinued at the back, where the skirt forms folds, fixed by a draped scarf of the silk, terminated by bows (see back view on page 5). The back of *corsage* forms a deep *basque* edged by fringe with double band and bows of sage silk, and the fulness of skirt is gathered into this *basque*. The top of *corsage* is finished by a collar and pointed *revers* edged by the silk, and which forms loops on the chest: the sleeves have fancy cuffs with bands and bows of silk and buttons.

*These Costumes are from the MAISON VIOLO.*

*This Corsage may be cut from our 1st full-sized pattern for February last.*

### PLATE THE SECOND.

#### PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of grey brocaded silk and of plain brown silk. The underskirt is of the brown silk, and is trimmed at bottom by two bands of the grey. The upper skirt and *corsage* are of grey brocaded silk: the front portion of skirt forms a round draped *tablier* trimmed by brown fringe, the side edges are gathered up and attached to the back of skirt which forms a *demie traine*, the central portion falls in fixed pleats from the waist, and the remainder is trimmed at bottom by two bands of brown silk: the sides are finished by *revers* of the silk edged by bands of grey and fixed by buttons, the lower edges being finished by tassel-fringe. *Corsage Cuirasse* forming at back a *basque-habit* finished by *revers* of silk, studded by buttons. The centres of front and of back are covered by a pointed *plastron* of the brown silk, of which the sleeves also are formed, these are trimmed at wrists by bands of grey silk. Chapeau of grey terry velvet, trimmed by brown velvet ribbon and by a black ostrich feather. For front view, see page 5. BREANT CASTEL.

*This Corsage and Tablier may be cut from our full-sized pattern for March last, by shortening the basques of front and side pieces.*

#### CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of silk of the color called *lie de vin*. The underskirt is trimmed at bottom by five narrow flounces, the upper one put on with a heading. The front and sides of upperskirt form a deep round *tab-*



lier caught up and fastened over the back which also is deep and *bouffante*: the whole of the skirt is edged by fringe. Half tight-fitting Pelisse of black velvet trimmed by bands and *revers* of black silk. The bottom is finished by a frill of lace headed by three bands of silk placed close together, these bands are carried up to about a third of the depth of skirt, and are terminated by buttons; they are also carried up to the same height at the sides, which are embellished by pointed *revers*, embroidered and edged by narrow lace; the back of skirt is also ornamented by bands of silk, arranged as shown by the back view on page 5, and finished by buttons: the shoulders are crossed by bands of the silk, each band terminated by buttons, the space between the groups being filled in front by a small embroidered square of silk, and the neck is encircled by a *ruche*: the sleeves have large diamond-shaped embroidered ornaments of silk, edged by narrow lace frills. Chapeau of black velvet and silk, with *cerise* flowers. Back view on page 5. MAGAZIN DE LA PAIX.

We give the full-sized pattern of this Pelisse. MORNING PROMENADE OR TRAVELLING COSTUME.

Fig. 3.—Dress à deux jupes of light olive green striped mohair. The underskirt is trimmed by several flounces: the front and sides of upperskirt form a deep round *tablier* draped and fastened at the back of waist, and partially covering the back portion of skirt, which forms a pointed piece slightly *bouffante*, the entire skirt is edged by fringe, headed by a band of olive brown velvet ribbon. At the sides are loops and single ends of black ribbon, and from the waist starts a sash of similar but broader ribbon; the front of *corsage* is sloped off from the neck towards the sides, (see front view on page 5), the back portion being prolonged to form a very deep *basque* slightly of the *habit* shape, the whole is edged by the fringe and velvet ribbon, the top is finished by a pointed collar, open at back as well as in front; and edged by a band of velvet ribbon: in the skirt, pockets are imitated by bands of velvet and buttons; the sleeves are nearly tight at wrists, and are trimmed by the velvet bands. Chapeau of grey felt, with black silk and *cerise* flowers as trimmings. MDME. BREANT CASTEL.

### PLATE THE THIRD.

#### BALL COSTUME.

Fig. 1.—Dress à deux jupes, of pale green muslin: the underskirt is trimmed at bottom by two flounces, surmounted by a very broad *ruching* which covers nearly one half the depth of skirt, and is edged at each side by narrow double frills. The upper skirt is arranged in oblique folds at front and sides, the left side extending nearly to the bottom of under skirt; the back is slightly *bouffante* (see back view on page 5), and is, with the sides, finished by long garlands of dark green foliage; the skirt is edged by a flounce of white lace, headed by a garland of the dark leaves, and it is also ornamented by bows and short ends of black velvet

ribbon, arranged obliquely in accordance with the line of the skirt itself. The *corsage* has *basques* and forms a point in front, while the sides and back are short and round (see back view). The front closes obliquely from right to left, forming an open point on the chest; the whole is edged by a double frill of white lace; the sleeves are composed of puffs edged by lace and surmounted by small bows of black velvet ribbon, and on the chest is a spray of the dark foliage. MADAME BREANT CASTEL.

#### BALL TOILETTE.

Fig. 2.—Dress of white muslin over pale yellow silk. At the bottom of the silk skirt is a flounce of white silk surmounted by a fluted flounce of the pale yellow silk. The muslin dress is cut à la *Princesse*, the front forming two square-shaped *tabliers* edged by flounces of white lace above which are narrow *ruches* of yellow silk; the *tabliers* are slightly draped, and have in the corners groups of bows and short ends of *mauve* silk, the sides of skirt are finished by lace flounces headed by *rouleaux* of the silk, and the back is slightly *bouffante* and is ornamented by loops of *mauve* ribbon which start from a rosette of muslin and lace placed at a certain distance from the waist. The flounce which edges the lower *tablier* (already described) is broader than that on the upper *tablier* and is continued round the back of skirt, accompanied by the *ruche* of silk. The top of *corsage* is trimmed *en berth* by folds of muslin edged by narrow lace, the sleeves form puffs. For back view see page 5. MAISON DIEULAFAIT.

This *Princesse* Ball Dress may be cut from our full-sized pattern for June last by lengthening the *basques* as required.

#### BALL COSTUME.

Fig. 3.—Dress à trois jupes of white muslin, worn over blue silk. The underskirt is trimmed by several flounces. The second skirt forms at front and sides a draped *tablier*, the back is gathered up and forms a broad tab-shaped piece fixed by loops and ends of blue ribbon: the whole is edged by a frill of lace headed by a band of muslin having at each side a narrow beading of blue chenille. The upperskirt and *corsage* are arranged à la *Princesse*, the front of skirt is hollowed out in a square form, and the sides are sloped off towards the back, which is turned under and is slightly *bouffante*. The skirt is (like the second skirt) edged by the frill and band. The top of *corsage* forms a point at back and in front, and is finished by *revers* trimmed in accordance with the skirts: the sleeves form puffs.

### PLATE THE FOURTH.

#### PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of reddish *mauve* cashmere: the bottom of underskirt is trimmed by two flounces; the upperskirt is cut up at sides, to a certain distance from the bottom, and the front portion is gathered up, and forms a draped *tablier*, the back is square-shaped;

and the whole is edged by tassel-fringe, headed by a *biais* band. Pelisse of black cloth trimmed by sable: it is half-tight-fitting, and is open on the chest where it is finished by a shawl collar edged by fur, which is carried round the back of neck: the front is closed to the extremity, and is trimmed by fur, which is carried all round the bottom edge of garment. The sleeves have deep cuffs edged by the fur, the garment is trimmed at the front corners and sides by an embroidery of *passementerie*; the cuffs are similarly ornamented. Chapeau of black velvet trimmed by spotted net, crimson silk and small yellow flowers. For back view see page 5. MAGAZIN DE LA PAIX.

*This Pelisse may be cut from our full-sized pattern; or from that of last month, by omitting the fishes in the chest.*

CARRIAGE OR PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of pale grey cashmere and of navy blue silk: the underskirt is of the blue silk, and is trimmed at bottom by two flounces of the grey cashmere, the upper flounce having an upright heading. The upper skirt and *corsage* are principally of the grey cashmere, and form a Polonoise, the skirt is caught up *en draperie* and is fastened at the back: this portion of skirt is cut separately and forms a puff and a broad square-shaped piece which extends to the flounces on lower skirt: the whole of the Polonoise skirt is edged by a *fluted* frill headed by a *biais* band and *rouleaux*, and the puff already named is gathered into a horizontal band, having at each side a fancy tab of blue silk studded with grey buttons: starting from this point, the centre of back is trimmed by a sort of Plastron of the blue silk, divided into sections by bands of cashmere and covering also the upper portion of chest, below which, the front of garment is ornamented by buttons. The sleeves are trimmed at wrists by tabs of cashmere, and by fancy bands of the blue silk. Bonnet (*en suite*) of grey terry with trimmings of navy blue. For front view see page 5. MAGAZIN DE LA PAIX.

YOUNG LADY'S COSTUME.

Fig. 3.—Dress of green silk with narrow black stripes: the bottom of skirt is finished by a flounce arranged in groups of small *fluted* pleats at sides and back. Paletot of brown cloth: the front is straight and the back partially defines the figure: the bottom is edged by fringe headed by a band having a *rouleau* at each side, this trimming is continued up the centre of front which is ornamented by buttons, the opening being at one side of the band: the garment is slightly open on the chest, and is finished by pointed *revers* with loops of black ribbon: the sleeves have deep cuffs edged by *rouleaux* and studded by buttons. Black felt Hat, with a sage green feather and black ribbon or velvet. MAGAZIN DU PETIT ST. THOMAS.

*We give the full-sized pattern of this Pelisse.*

PLATE THE FIFTH.

No. 1. Grey felt HAT, the brim is bound by brown silk, and the crown is surrounded by a draped band of

similar silk, forming at left side a group of large bows, from which starts a white ostrich feather. The inside of brim is trimmed by a narrow frill of muslin, and the left side is turned up and is ornamented by a bouquet of primroses. MADME. BONDY.

No. 2. Flat-crowned HAT, composed of blue silk and black velvet; the crown which is of the silk, is surrounded by folds of velvet, accompanied by a narrow *fluted* trimming of the silk. At the back is an open loop of blue ribbon terminating in floating ends, and the front is trimmed by sprays of small white flowers, starting from which some loops of ribbon and of black velvet fall over the crown. MESDAMES BRIE ET GEOFFRIN.

No. 3. HAT of black felt, having the edge of brim slightly turned up. The crown is encircled by a band of light brown silk forming a draped puff in front, and at the sides are some shaded cock's feathers. MDME. BOIREAU.

No. 4. Morning CAP of white opaque muslin. The crown forms a puff enclosed at front and sides by a narrow embroidered frill accompanied by a *bouillon* and by two loops of *cerise* ribbon; strings of similar ribbon form bows and floating ends at back. MAISON LESIRE.

No. 5. High-crowned HAT of black felt bound and trimmed by black velvet: in front is an ostrich feather of the same color. MESDAMES BRIE ET GEOFFRIN.

No. 6. CHAPEAU of *cerise* silk and of white lace. The crown forms a puff of white lace, surrounded by a *bouillon* of blue silk, and in front is a broad upright frill of rich lace: the right side is trimmed by a small bouquet of pale yellow flowers, and at the back are two wing feathers and some bows of *cerise* ribbon which also forms strings. MADAME ANDREE.

No. 7. CHAPEAU of black velvet, with a black and a pale yellow ostrich feather, and large bows of the velvet: the inside is trimmed by a *fluting* of pale yellow silk. MADAME BONDY.

No. 8. CHEMISSETTE of white opaque muslin, forming both at front and at back a kind of plastron arranged in small folds and enclosed by a frill of narrow lace headed by a band of muslin: below this plastron, the centre of front forms folds extending to the waist. The neck is finished by a square collar edged by narrow lace with a band as a heading: at the front of neck is a pointed piece of muslin edged by lace, and finished by a draped band and loops of blue ribbon. The sleeve belonging to this Chemisette is gathered in at top and at wrist, which is finished by a fancy cuff of muslin and lace with a small bow of ribbon. MAISON CAPRICE.

No. 9. BONNET of brown felt. At back is a sort of curtain edged by a *fluted* frill of black silk: the crown is surrounded by a draped band of black silk, which also forms strings. The inside of front is trimmed by a garland of small *cerise* flowers, a tuft of similar flowers being placed at front of crown. MESDAMES BRIE ET GEOFFRIN.

No. 10. CHAPEAU of grey silk and of bright blue silk. The brim and front of crown are of the grey silk, the back part of crown is formed of the bright blue silk, gathered and edged at top by a narrow frill. At the back is a small bunch of white flowers accompanied by *eventails* of white lace, and a loop and floating ends of blue silk. The front is trimmed by loops of similar silk with a bouquet of small white flowers. MADAME BONDY.

No. 11. High crowned HAT of light grey felt: the brim is edged by a narrow *fluted* frill of white muslin, and the hat is trimmed by pale yellow silk cord and tassels: near the back is a wing feather. MADAME BOIREAU.

No. 12. Morning CAP of white opaque muslin: the crown forms an elongated puff, crossed by a trimming composed of bands of pale yellow silk and muslin, edged by narrow lace and attached to a broad band of the silk, which encloses the front and sides of the crown, and is edged by a triple frill of narrow lace. Strings of pale yellow silk. MAISON CAPRICE.

REVERSE VIEWS OF OUR COLOURED PLATES OF COSTUMES.

PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.



## BRAIDED WITH BAY.

MRS. BARRETT-BROWNING.

I sometimes wonder whether our popular female agitators for women's rights, those strong-minded ones who feel themselves quite equal to doing men's work, and spending men's wages, ever really reflect on what some women have done in a field where both sexes may meet.

I do not speak of the franchise, the dissecting room, the bar, or even the business desk; I mean the wide arena of art. Let it be remembered that many of the graceful pictures which adorn our public exhibitions are the emanations of woman's brain, the creations of her hand.

In sculpture she holds no mean place; she has laid her hand also upon the lyre of the composer, and no man grudges the fame won by her graceful melodies. Many stirring stories come from our press alive with tender feeling, strong with high purposes, and bearing the name of a woman upon the title-page.

And among the many noble foreheads shining in the long line of poets, there are a few upon which the classic bay is braided with the long hair of the woman.

I do not speak of the "thousand and one" graceful singers, pretty verse makers, though they doubtless do good in their generation, if only by the pleasure they afford to their own circle; but of the few higher, nobler names, of whose owners it may be said that

'God sent His singers upon earth.'

Certainly no female poet ever came up to the standard of the best man-singer, because however powerful the natural genius may be, and however high it may strive to soar, the many delicate fibres of a woman's nature, tie her down to humanity more closely than a man's feelings ever bind him. The inborn yearnings of wife-hood, whether gratified or repressed, must always move more or less intensely in every woman's heart; and though these tender feelings gain intenser depth from the poetical genius when present, they reflect no answering force, but rather tend to weaken by their own intensity the power which has strengthened them.

Still, despite this natural—and noble—enemy to intellectual excellence in woman, in our literary annals shines more than one name whose owner has been proved a good woman and a great poet.

One, if not the first, of these, is Elizabeth Barrett-Browning.

I cannot criticise the works of this talented writer, but I should like to call attention to

them, and so lead others to go to the fountain head, where they may drink as delicious a draught of true poetry as ever flowed from the famed fount of Helicon.

I will pass Mrs. Browning's longer works, *Aurora Leigh* and *Casa Guidi Windows* with a mere remark. The peculiar moral tendency of the former, together with its somewhat advanced ideas of the social condition of the masses, renders its perusal more attractive to the exceptional few who favor the author's tenets, than to the general number of readers; and though wonderful force of expression and richness of diction, must always demand for it a high place in our polished literature, it will remain, through the above objections, a study for the few. The same reasons, in a measure, attach to *Casa Guidi Windows*, the political tendency of which is its principal feature.

The next poem in length is *A Drama of Exile*, which, like many of Mrs. Browning's longer pieces, is but little read. Some disapprove of the subject, others, yet more critical, consider it fully finished in Milton's more powerful, but not sweeter epic, *Paradise Lost*. I think that any honest reader of the two works would be content, after perusal, to place them, not side by side indeed, but still so near to each other that the man's strength of expression may gain sweetness from the woman's flowing melody, while the honey of *A Drama of Exile* might well be mixed with the strong wine of *Paradise Lost*. The poem is too long for extracts, but any reader will find it full of beautiful passages, such as the dialogue of Adam and Eve on the outside of Eden; Eve's conciliatory address to the angry Earth Spirits, and the concluding Angel Chorus.

*The Seraphim* is a less satisfactory poem, bearing the same relation to the above work as *Paradise Regained* does to *Paradise Lost*. It is weak in design though with much occasional beauty of expression.

*Prometheus Bound* and a *Lament for Adonais* are scarcely subjects in which our poetess does her best. The former especially shows a stiffness, almost amounting to awkwardness, in the phrasing and rhythm.

A poem which instances complete freedom from these faults is *A Vision of Poets*, which is as remarkable for its easy melodious flow as for the critical, just description of the long line of "shining ones" who are brought before us in these verses; each distinct in his individual characteristics, from Homer down to "visionary Coleridge."

Here is a tribute to our own immortal bard,—

"There Shakespeare, on whose forehead climb  
The crowns o' the world: O eyes sublime  
With tears and laughter for all time!"

while further on the dreamer sees another  
face we know,

"And poor, proud Byron, sad as grave  
And salt as life, forlornly brave,  
And quivering with the dart he drave."

The closing verses of this poem convey a  
sweet idea of our departed singers,

"That poet now has entered in  
The place of rest which is not sin,  
And while he rests, his songs in troops  
Walk up and down our earthly slopes,  
Companioned by diviner hopes."

*Isobel's Child*, a poem of great sweetness, an  
uninspired gospel for mothers, may be summed  
up in its concluding lines,

"O you  
Earth's tender and impassioned few,  
Take courage to entrust your love  
To Him so named; Who guards above  
Its ends, and shall fulfil!  
Breaking the narrow prayers that may  
Befit your narrow hearts, away  
In His broad loving will."

There are a few poems of the mediæval order,  
which though not calculated to be very popu-  
lar, are yet charming. *The Romaunt of the  
Page*, *The Lay of the Brown Rosary*, and the  
*Rhyme of the Duchess May*, are instances of  
this style. A few lines from the second-named  
poem may indicate its beauty:—

"She spake with passion after pause— 'And  
were it wisely done,  
If we who cannot gaze above should walk  
the earth alone?  
If we whose virtue is so weak should have a  
will so strong,  
And stand blind on the rocks to choose the  
right path from the wrong?  
To choose perhaps a lovelit hearth, instead of  
love and heaven,—  
A single rose for a rose-tree which beareth  
seven times seven?  
A rose that droppeth from the hand, and  
fadeth from the breast,  
Until in grieving for the worst we learn what  
is the best!"

The *Rhyme of the Duchess May*, a gem in an  
old-fashioned setting, is in Mrs. Browning's  
best style, dealing with man's bravery and wo-  
man's devotion, and shows us a spirited picture  
of a beautiful young Duchess, whose courage  
strengthened by love, nerves her to meet a  
terrible death rather than

'Life with one behind!'

*Lady Geraldine's Courtship* is an idyl of the  
later days, showing how a lady loved, and in  
queenly fashion wooed, a poet. Though some-  
what obscure in parts, and rather stilted  
throughout, it is a grand poem, full of woman's  
most sacred thoughts, and expressing, as clearly

as woman's judgement can, the working of a  
man's mind. Bertram's description of his  
position to his friend is clear and comprehen-  
sive, while there seems the true ring of manli-  
ness in his concluding words:—

"Blame me not. I would not squander life  
in grief, I am abstemious.  
I but nurse my spirit's falcon that its wing  
may soar again:  
There is no room for tears of weakness in the  
blind eyes of a Phœbus;  
Into work the poet kneads them, and he does  
not die till then."

*The Romance of the Swan's Nest* is a charm-  
ing poem, which depicts that mystic period of  
girlhood when the child's fancies begin to take  
a tinge of maidenly romance. I love to think  
that there are many young girls in broad En-  
gland musing in Ellie's mysterious yet simple  
fashion, of the "lover, riding on a steed of  
steeds," whom they firmly believe to be coming  
to them out of the unknown future. We shall  
have a generation of good wives and mothers  
if they all fix their standard of a lover's de-  
serving as high as did little Ellie. Her knight's  
task was to

"Ride among the hills,  
To the wide world past the river:  
There to put away all wrong,  
To make straight distorted wills,  
And to empty the broad quiver  
Which the wicked bear along."

In her descriptions of nature, scenery and  
flowers, our poetess is extremely felicitous:  
lingering on her subjects with loving precision.  
A marked instance of this occurs in *An Island*,  
an imaginary place, in which the hills and dales,  
the trees and the flowers, are brought before  
the mental sight with wonderful clearness. In  
the *Lost Bower*, this faithful worship of nature  
is again strongly shown, and as we read her  
descriptions we feel that such a writer is less  
a praiser than a priestess of the great Pan.

Not a tree, a flower, a straggling branch of  
greenery, but has its meed of praise; not a sun-  
beam, a breeze, a cloud, but is tenderly noted;  
not a bird, whether silent or songful, but its  
carol is woven with her lay, or its beauty adds  
a touch to her picture: while running through  
all, is that mysterious touch of nature which  
connects the glad or suffering heart of hu-  
manity with the sympathetic great mother.

The child's delight in finding the bower, the  
simple taking possession, the glad sense of free-  
dom therein, the loss thereof, sudden as the  
disappearance of Aladdin's palace with the  
four-and-twenty casements, give a human in-  
terest to the poem, which is heightened as it  
continues, and culminates in its conclusion:—

"I have lost oh! many a pleasure,  
Many a hope and many a power,  
Studios health and merry leisure,  
The first dew on the first flower:  
But the first of all my losses was the losing  
of the bower!

\* \* \* \* \*

Is the bower lost then? who sayeth  
That the bower indeed is lost?  
Hark! my spirit in it prayeth  
Through the sunshine and the frost.  
And the prayer preserves it greenly to the  
last and uttermost."

Speaking of her love for nature, I am reminded to remark in passing, on her affection for animals, which is evidenced by such poems as *The Sea Mew*, *To Flush my Dog*, and *My Doves*. The second-named poem is especially beautiful, showing how strong the sympathy between the human and brute creation may become under favorable circumstances.

Among the most admired portions of Mrs. Browning's works are her sonnets. Several of them are of personal interest, as those addressed to Miss Mitford, Georges Sand, &c. &c.; the remainder are varied in subject, the range being a wide one. Through all runs a vein of strong religious feeling,—catholic as strong—and if the spirit of sadness be often stirred in their perusal, it is only like an angel's descent upon the waters, troubling them that they may heal.

Distinct from the above collection appear the *Sonnets from the Portuguese*, which are essentially love poems. Every note in the whole gamut of affection is here sounded; love in its gladness, hope and fruition; love in its disappointment, sorrow, sacrifice; love as it develops itself alone in gifted, constant natures.

One reading these sonnets is fain to say in the writer's own words:—

"My poet, thou can'st touch on all the notes  
God set between His After and Before!"

These sonnets are twenty-four in number.

In a poem called *A Portrait* we find a perfect picture of a girl ten years old: and later appear the verses which must have touched so many hearts, *A Child's Grave at Florence*. Another poem of the same class, included in the author's *Last Poems*, and called *Little Mattie*, shows, with the above examples, how strongly the womanly tenderness of mother-hood was entwined in the heart of the poetess.

*The Deserted Garden*, and *The Pet Name*, as also the touching dedication of her works to her father, (which prefaces the first volume) also show that the memories of a happy childhood were fondly cherished by the famous author.

One of the sweetest pictures of ideal womanhood occurs in the verses entitled *My Kate*. Let me take a few lines as an instance of what woman's work and rights might become if all women would have it so.

"She never found fault with you, never implied  
Your wrong by her right, yet men at her side  
Grew nobler, girls purer, as thro' the whole town  
The children were gladder that pulled at her gown.  
None knelt at her feet confessed lovers in thrall,  
They knelt more to God than they used,—that was  
all."

Among *Last Poems* is *De Profundis*, so eloquent in expressing grief, that one might almost catch the human sob in the solemn strain, and listening, hear it in the end die away, hushed by the contemplation of Divine love and agony.

Sprinkled among poems of solemn significance, are others of a lighter order, which are pleasing by reason of graceful style and playful humour, such as *Hector in the Garden*, *The Lady's Yes*, *A Man's Requirements*, and *Amy's Cruelty*.

One word to close the chapter.

Many thoughtful believers in woman's rights might arise, if those rights were more clearly understood to include the power and opportunities of elevating the moral faculties of those around her, and the exercise of those mental gifts which are sufficiently strong in every refined woman to make her an intellectual companion.

It is a matter of wonder to such thoughtful minds, that, having these avenues of usefulness and power open to her, woman should pine to wear a wig, to use the dissecting knife, or to send Members to Parliament.

## The Theatres.

The new comedy-drama, by Mr. G. F. Rowe, entitled *Brass*, is well received at the HAYMARKET, preceded by *The Garden Party*, a farce written by Mr. Maddison Morton. *The Dead Secret* adapted from Wilkie Collins' novel, is a great success at the LYCEUM. Miss Bateman (Mrs. Crowe) is a powerful exponent of *Sarah Lesson* the principal character, and she is ably assisted by a talented company. Mr. H. J. Byron's new play entitled *Guinea Gold, or Lights and Shadows of London Life*, is a great success at the PRINCESS'S. It is full of melodramatic interest, and is exceptionally well put on the stage. At the ADELPHI *After Dark*, supplemented by the children's pantomime *Little Red Riding Hood*, forms an attractive programme, while at the VAUDEVILLE delighted audiences nightly sympathise with and applaud *Our Boys*.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.  
AUGUST.—The Alice Basquine, Habit and a Summer Jacket for a young lady about 12 or 13 years of age.  
SEPTEMBER.—The Sultana Pelisse; tight-fitting with very long skirt.

\* \* \* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 18 stamps, of Louis Dorey & Co. 1, Kelsie Place, Kensington, London, W.







*November 1877*

*Plate 1*

*Le Monde Élegant*



*November 1877*

*Plate 2*

*Le Monde Élegant*









November 1877

Le Monde Élegant





Novembre 1877

Le Monde Élegant

Plate 11







November 1877

Plate 5

Le Monde Élegant

Digitized by Google





THE  
Ladies' Monthly Magazine,  
THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 647.

NOVEMBER, 1877.

VOL. 54

### Observations

#### ON LONDON AND PARISIAN FASHIONS.

The Autumn and Winter Fashions may now be considered settled; the Costumes contained in our colored plates give an exact idea of those styles which are most in favor, both in London and Paris. It will be seen that the result has fully proved the correctness of the remarks we made in our observations for September and October, as to the most important and striking characteristics of the present Fashions.

The Pelisse or Paletot, with long skirt, is decidedly the prevailing style: it is made in three distinct shapes,—first the tight-fitting shape which has the skirt very long; second, the medium fitting Pelisse, like our last month's full-sized pattern, and third, the easy fitting Empress Paletot, which falls square in front, and defines the figure gracefully at the sides and back; this last named is the newest style, and we have selected it to form one of our full-sized patterns for the present month. As we indicated in a recent number, this style is one which suits all figures, and is therefore likely to increase very rapidly in public favor. The tight-fitting shape really requires a very graceful figure, which indeed, we must say, it sets off to the very best advantage.

The tighter-fitting Pelisses are usually cut with the skirts long, reaching to nearly three fourths the depth of the dress skirts. The favorite length for the easy fitting style, is not more than two-thirds the depth of skirt, a greater length than this being found heavy and inconvenient in wear.

The fronts of all styles of Pelisses and Paletots will be generally made single-breasted, closing up to the neck, and finished at neck by a collar, a frill, or a band of fur, when fur trimmings are used. The fronts may however be made double breasted, or with slanting openings. Black is the most fashionable color, and cloth, either plain or *matelassé* is the favorite material, though black velvet must not be considered out of Fashion. The trimmings are bands

of silk or satin, braid, fringe, and very elaborate *passementerie*, enriched with jet or toned steel beads: buttons are becoming more ornamented. Fur is still used but not so generally as in previous seasons: black furs seem to have the preference.

Lace is generally used in the trimming of velvet Pelisses.

A very comfortable and elegant Dolman Pelisse is shown on our second plate.

Dress skirts, though still made very plain, are no longer tied back so as to restrain the movements of the wearer. For the carriage, for visiting, and for Evening Costume, the trains are long: for the Morning Promenade the trains, though not discontinued, are shortened to a more convenient length: there is an infinite variety of styles in which skirts are draped or caught up. Woven parti-colored bands are still fashionable as trimmings.

The latest style of *Polonaise Princesses*, is that shown on the first figure of plate 4. The fronts open from right to left, and the skirt sits plainly all round, being absolutely without fulness except what is necessary to cover the under skirt. This some what severely classical form, is well suited for the brocaded materials of antique design that now are being introduced.

A stylish combination of sea-green and brown in a carriage Costume, is given on fig. 2 of plate 4.

There are indications of a return to *basquines* with *ceintures*, in place of the Cuirasse bodies that have been so long fashionable; at present the ceintures are only seen in Morning Costumes, and are not formed of plain bands of ribbon or leather, but are folded sashes of the dress material. These Basquines generally have pleats down the back.

The newest styles of Ball Dresses are given on our third plate. Though elaborate in style, they are chaste and subdued in colors.

The Description of the full-sized pattern will be found on page 8.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### MORNING PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes and Blouse en suite of a striped woollen material in blue and light brown. Near the bottom of under-skirt is a fluted flounce headed by a biais band: the upper skirt is cut open near the back, to about half its depth, and is caught up and fastened en bouffante: it is edged by a fluted frill headed by a biais band; the front view will be seen on page 5. The blouse is drawn in at waist by a belt formed of several folds of the same material. At the centre of back are pleats extending from the neck to the bottom of skirt which is finished by a biais band: the fronts close by buttons and the neck is encircled by a collar: the sleeves are without cuffs. Chapeau of black velvet, trimmed by garlands of dark foliage.

MAGAZIN DU PETIT ST. THOMAS.

This Corsage may be cut from our second full-sized pattern for April last, by adding 5 inches to the bottom of back skirt, and allowing an extra width of 3 inches all down the middle of back to form the large pleat.

#### PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of mauve silk. The bottom of underskirt it trimmed by a flounce headed by a woven band of light brown and mauve. The upperskirt is cut into several sections, or square-shaped tabs, having between them spaces which are filled in by flutings of silk crossed near the bottom of skirt by folded bands; the front forms a square-shaped tablier, and is with each of the divisional pieces already named edged by a band of the woven trimming. Pelisse of black cloth: the back is nearly tight-fitting and the fronts close by buttons: the bottom is trimmed by a tassel fringe of black silk, headed by a band of fancy trimming formed of velvet and silk: the garment is also embellished by a trimming of passementerie and jet, which is carried along the sides of front and of back, this portion of the Pelisse being finished by loops of silk cord and tassels, starting from rosettes of passementerie and jet: at back of neck is a rosette and tassel, and the sleeves have fancy cuffs with fringe, rosettes and tassels. Chapeau of grey felt, with mauve ribbon, flowers, and a black feather. For front view, see page 5. MAGAZIN DU LA PAIX.

This Pelisse may be cut from our second full-sized pattern for last month.

#### PROMENADE COSTUME.

Fig. 3 Dress of dark grey Poplin. The front of skirt is fastened back en draperie and is ornamented by two rows of double fringe, the upper portion formed of tassels and net-work; each row of fringe is headed by a band of the Poplin. At the sides are groups of bows of black velvet ribbon; the back of skirt is bouffante, the bottom portion is arranged in fluted

pleats headed by the fringe continued from the front of skirt. Pelisse of black fancy cloth trimmed by bands of black silk: at the edges of front opening and at the bottom edge is a band of black silk which forms, at back, two points, each finished by a jet button; the front is also embellished by two rows of similar buttons, with holes, and it closes by large hooks and eyes placed inside. The neck is finished by a silk collar and the sleeves have fancy cuffs of the same material. This Pelisse falls square in front, and slightly defines the figure at the back. Chapeau of grey felt with a shaded feather and ribbon. MAISON DIEULAFAIT.

We give the full-sized pattern of this Empress Paletot.

### PLATE THE SECOND.

#### PROMENADE COSTUME.

Fig. 1.—Dress à deux jupes of reddish brown silk: the bottom of underskirt is trimmed by a flounce headed by two upright frills: the front and sides of upperskirt form a round draped tablier edged by fringe, and the back a draped point. Black velvet Mantle, the upper portion forming a large Pelerine which partially covers the skirt, and overlaps the arms; both the skirt and Pelerine portions are edged by a flounce of black lace, headed by an embroidery of passementerie enriched by jet beads: the sides of Pelerine (which cover the arms) are finished by large revers of black silk, embroidered and edged by narrow frills of lace; on the chest is a trimming of embroidery and the neck is encircled by a frill. Chapeau of black velvet, with yellow flowers and a shaded feather. For back view see page 5.

The full-sized pattern of this Tablier was given in our Number for March 1877.

#### TRAVELLING COSTUME.

Fig. 2.—Dress à deux jupes of lavender silk and of striped cashmere of a paler shade of lavender, with sleeveless vests en suite, of the cashmere. The underskirt, which is of the silk, is trimmed at bottom by a fluted flounce headed by a narrow frill of the cashmere similarly arranged and surmounted by a band of woven trimming in light brown on a lavender ground, and by a band of silk. The front of upperskirt forms a round draped tablier. The back is square-shaped and is partly covered by a small bouffant, the whole edged by fringe, headed by a band of the woven trimming. The vest is tight-fitting both at back and front which closes by buttons. The back of skirt is hollowed out to form two points, the sides sloping up towards the front which is shorter and square, (see front view on page 5); the skirt is edged by fringe headed by a band of the brown and lavender woven trimming, which is carried up the centre of back, nearly to the waist: the neck is trimmed by a collar open and edged by a narrow woven band at back and front. The sleeves of silk, are finished at wrists by double bands of the narrow woven trimming. Cha-



peau of lavender silk, trimmed by brown foliage.

*This Corsage may be cut from our first full-sized pattern for March, by prolonging the basques so as to form the points shown on the engraving.*

#### YOUNG LADY'S COSTUME.

Fig. 3.—Dress of light brown cashmere, having the skirt trimmed by narrow flounces with but little fulness. Pelisse of black striped cloth, trimmed by grey fur: the upper portion forms loose pieces which terminate in a pointed form at sides of back where they are finished by small jet ornaments; these pieces overlap the arms (which pass through openings made underneath) and form in front a Pelerine, the whole edged, as is the bottom of the garment, by the fur: the shoulders are covered by a double cape similarly edged: the front of skirt is ornamented by buttons. Soft crowned Hat of black velvet, edged by the grey fur and trimmed by a parrot's wing feather. For front view see page 5.

*These Costumes are from the MAGAZIN DU LOUVRE.*

### PLATE THE THIRD.

#### BALL COSTUME.

Fig. 1.—Dress à trois jupes of maize colored muslin trimmed by black lace: the bottom of underskirt is finished by a fluted flounce, partially covered by a frill of black lace, surmounted by a puff and an upright frill of the muslin: the front of upper skirt is hollowed out as shown by front view on page 5, the sides are sloped off and the back forms a train, the back, or train portion of this skirt is edged by a broad flounce of black lace, which is carried up at the sides, to the waist, the front is edged by a similar flounce, this is carried under the other and is continued across the back of skirt, which is also trimmed by a large spray of scarlet flowers starting from the waist; each of the lace flounces just named, is headed by a rouleau of the muslin: the third or upperskirt is open en tunique to the waist; the sides are sloped off and the back is hollowed out and forms two points, above which the skirt is caught up and fastened by scarlet flowers. The upper-skirt is edged by a flounce of black lace headed by a rouleau of muslin: the corsage forms a point in front and a prolonged point at back, where it is fastened by lacing: the sides are hollowed out nearly to the waist, the top portion forms a square both at back and front, and is trimmed by black lace with a white muslin or lace tucker. The sleeves are formed of puffs edged by white lace. For front view see page 5.

*By prolonging the back point considerably, and arranging the top of neck to form squares at back and front, this corsage may be cut from our third pattern for December last.*

MDME. BREANT CASTEL.

#### BALL TOILETTE.

Fig. 2.—Dress à deux jupes of blue silk and of white muslin. The underskirt is of blue silk: the bottom is cut in vandykes finished by a

rouleau and a narrow edging of white lace, and beneath these vandykes appears a flounce arranged in groups of small fluted pleats, alternated by plain spaces. The upperskirt is composed of two separate portions, the front forms a draped tablier which crosses the figure transversely, and partially overlaps the back, this is also round and draped; at left side is a group of black velvet bows, and the entire skirt is edged by a flounce of white lace, above which is a fluted flounce of the blue silk. Corsage Princesse having the basques hollowed out at front and back and pointed at sides, the points are ornamented by flowers in blue and amber; the whole edged by a flounce of white lace headed by a rouleau; the front is finished by blue buttons, the top of corsage is low at front and at back, and rather high on the shoulders: it is trimmed by a frill of lace headed by folds of blue silk: the sleeves form puffs of muslin edged by lace. For back view see page 5.

MADAME BREANT CASTEL.

#### BALL COSTUME.

Fig. 3.—Dress à deux jupes of sea-green silk. The underskirt is entirely without trimming; the upperskirt is edged by a tassel-fringe of white silk: it is draped and is fastened up at the back, by a group of bows of black velvet ribbon; from beneath starts a pointed piece of green silk, edged by the white fringe. Corsage Ouirasse: the centre of front forms a gilet enclosed by narrow white lace and ornamented by buttons; the centre of back is similarly enclosed, the upper portion of corsage, which is slightly hollowed, is finished by pointed revers edged by narrow white lace and rouleaux, the sleeves are edged in accordance. For back view see page 5. GRAND MAGAZIN DU LOUVRE.

*This Evening Corsage may be cut from our second pattern for June 1877, by forming the top of neck in straight lines instead of curves.*

### PLATE THE FOURTH.

#### COSTUME FOR HOME.

Fig. 1.—This Costume consists of an underskirt of lavender cashmere with a Polonaise of a figured woollen material of the same color. The bottom of underskirt is trimmed by a flounce arranged in groups of pleats alternated by plain spaces and headed by a folded band and a leaf trimming: the front of Polonaise closes obliquely by buttons, from right to left; the lower half of skirt is open and is turned back and finished by pointed revers of plain cashmere, fastened by buttons and edged by a woven band of blue and lavender, with a narrow fluted frill of plain cashmere, and this trimming is continued up the oblique opening, round the neck (which is slightly open) and round the bottom of skirt, where the frill is rather broader. At the back of skirt, just below the waist is a double row of buttons. The sleeves are finished at wrists by fluted frills headed by bands of the woven trimming. For back view see page 5. GRANDS MAGAZIN DE LA PAIX. We give this pattern full-sized.

CARRIAGE COSTUME.

Fig. 2.—*Dress à deux jupes* of brown silk and of pale green silk: the bottom edge of underskirt is hollowed out into a succession of square-shaped tabs, partially covering a *fluted* flounce of green silk; below which is a flounce of brown silk with very little fulness, and also a second *fluted* flounce of green silk: the front of skirt is draped, and the back slightly *bouffante*. The upperskirt and *corsage* are arranged *à la Princesse*, the front forming a *gilet* of the green silk with very prolonged *basque*, edged at bottom by a *fluted* frill: the green silk is continued round the back of neck, which is finished by a narrow frill and a bow of brown silk: the sides of *gilet* are met by the brown silk, of which the sleeves, back, and skirt are composed: the sides of skirt form long points, the back being hollowed out and slightly caught up, showing the small *bouffant* of underskirt already described: the points are edged by *fluted* frills of green silk headed by bands which are continued along the sides of *corsage* and round the back of neck: the sleeves are rounded, and open from the backs of wrists to the elbow, and are trimmed by bands and *fluted* frills of green silk. Capote of greenish grey silk, trimmed by a band of brown velvet and an ostrich feather. For back view see page 5.

By prolonging the sides to form points, this *Corsage* may be cut from our first full-sized pattern for June last. MAISON VIROLO.

PROMENADE COSTUME.

Fig. 3.—*Dress à deux jupes* of brownish mauve striped silk: the underskirt is trimmed near the bottom by a folded band: the upperskirt forms a round draped *tablier* edged by fringe and fastened at back of waist; the front is ornamented by buttons. *Pelisse* of black cloth, trimmed by fur of the same color: the front falls square, and the back partially defines the figure and has pockets finished by bands of fur: the fronts overlap and fasten in an oblique line from right to left, the opening forming a point near the bottom: the upper portion of the garment is finished by a shawl collar, square in front and edged by fur with several rows of narrow silk braid: the bottom is finished by a broader band of fur, with the rows of narrow braid, and the oblique opening is ornamented by fancy buttons: the sleeves have deep cuffs edged by fur, with the narrow bands of braid. Hat of brown felt trimmed by a draped band of black velvet and an ostrich feather of the same color. For back view see page 5.

By arranging the fronts to open in a slanting direction, and adding a revers and turn-down collar, this *Pelisse* may be cut from our first full-sized pattern.

PLATE THE FIFTH.

No. 1. CHAPEAU of light brown felt; the front of brim is turned up and the inside is trimmed by a pleated frill of rose colored silk. The crown is surrounded by a plain and a draped band of light brown silk, the latter forming at the back a puff which surmounts a sort of curtain edged by a pleated frill. In

front is a bouquet of rose-colored flowers, and at left side is a black and a rose-colored feather. Strings of light brown silk. M<sup>ME</sup>. ANDRÉE.

No. 2. CAPOTE of black silk: the brim is arranged to form a pleated frill: at back is a pleated double frill of silk headed by a tuft of corn-flowers, and from the sides of this trimming start the *Brides* which are of black silk finished by fringe: in front is a tuft of corn-flowers. M<sup>ES</sup>DAMES BRIE ET GÉOPHIN.

No. 3. HAT of black felt. The right side of brim is turned up, and the inside is trimmed by a rosette of black velvet: the crown is rather high and is surrounded by a band of black ribbon; the left side is trimmed by a black ostrich feather. M<sup>ME</sup>. ANDRÉE.

No. 4. Morning CAP of thick white muslin: the front and sides are finished by a *fluted* frill of muslin edged by narrow lace, and graduated in width from the sides to the top. A flat pleat is carried along the centre of crown and of the curtain which finishes the back, and which is headed by a band of pink ribbon, terminating in the *brides*. MAISON CAPRICE.

No. 5. Black velvet BONNET, having a round crown trimmed by a band of bright blue ribbon, and a curtain edged by narrow white lace and headed by a cut *ruche* of blue silk, which also forms strings. At left side of front are two tufts of blue feathers, and a long shaded feather. M<sup>ME</sup>. HUSBAND.

No. 6. CHAPEAU of grey felt, having a soft crown of silk of the same color, surrounded by a draped band of black silk, which terminates in a puff and a pleated *eventail* at back; in front is a steel buckle, and the inside is trimmed by a *ruche* of blue silk. M<sup>ES</sup>DAMES BRIE ET GÉOPHIN.

No. 7. Flannel VESTE for Morning wear. The centres of front and of back form flat pleats, and the veste is fastened at waist by a folded band of the flannel: the neck is slightly open *en cœur* and is finished by a collar of black quilted silk bound with white, and forming points in front. The sleeves have cuffs studded by buttons and finished by the quilted *revers* of black silk.

No. 8. Travelling HAT of brown felt: the sides of brim are turned up and the crown is trimmed by a draped band of green silk with narrow black stripes, and forming at right side a puffing from which starts a cock's feather. M<sup>ME</sup>. HUSBAND.

No. 9. BONNET of white felt: the brim is turned up at front and sides and is, with the curtain, edged by a band of brown silk, the inside of front is trimmed by yellow flowers and foliage, and the curtain is partially covered by tassel fringe headed by a band of brown silk which also forms strings. At left side of crown is a group of large bows of brown silk, and at right side is a white ostrich feather. M<sup>ME</sup>. ANDRÉE.

No. 10. CHAPEAU of black velvet: the brim is edged by a narrow *fluted* frill of white muslin, and the crown is encircled by a thick garland of foliage, which also forms a spray at the back; on the top of crown is a knot and loop of brown silk, which also crosses the back and forms strings. MADAME ANDRÉE.

No. 11. CAPOTE of black silk with band of *cérise* silk, graduated in width and edged at each side by a narrow frill of white lace. The *fluted* curtain is edged by similar lace, and is headed by a band of *cérise* silk which also forms *brides* finished by tassel-fringe. At right side of the curtain is a group of bows of *cérise* silk, and at the same side of crown, is an ostrich feather of the same color. M<sup>ES</sup>DAMES BRIE ET GÉOPHIN.

No. 12. Morning CAP of thick white muslin. The crown forms a slightly elongated puff, and is enclosed by a frill of lace headed by a band of muslin; the front is finished by a double frill, the ends of which are carried up to the crown to which they are fastened by pale yellow flowers. MAISON CAPRICE.

Bonnets and Hats are very varied in their form and material, as will be seen by our plates; they are of medium size, neither very large nor very small; on fig. 2 plate 1, and fig. 5 plate 5, there is an indication of a return to the old style of bonnet, with its brim, crown and curtain, and with strings tied in front.

PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.



## HIS FIRST LOVE.

## CHAPTER I.

Oh! dear, dear Jeanie Morison,  
 Since we were sundered young,  
 I've never seen your face, nor heard  
 The music of your tongue."

—Motherwell.

My readers, have you remarked how frequently the novelist introduces to you his or her important characters at a railway station? The ardent, enthusiastic young man who starts thence on his wonderful adventures; the timid young woman who descends from the train to begin her new life as governess or companion among unsympathetic strangers: the two singular-looking men who loiter on the platform; the gentlemanly individual who converses so affably with the country station-master, and in whom the reader recognises a detective in plain clothes, upon whose discoveries hang the fate of the wrongfully-accused hero or heroine,—are not all these familiar to us in connection with railway stations?

Although remembering that the custom is commonplace and stale, I must add another instance to those already recorded, for upon the summer evening when he stepped from the Liverpool express at Euston Station, Robert Conway's life-story begun and ended.

With a good deal of bustling and shouting on the part of the porters, the traveller's manifold belongings were conveyed to the Euston, where he sat down in a private room to await the advent of his dinner.

A tall, strong man was Robert Conway, bronzed by foreign suns, and weather-beaten by the wind and spray of strange seas. He had been only two days on English ground since he left it ten years before. There was a resolute light in his dark eyes, and a few care-lines on his brow, as befitted the man who had met fortune on the world's battle-ground, and won her favors with courageous force, instead of coming upon her in the pleasure gardens of life, where she gives her roses without the asking.

A smile dawned upon his face as he sat by the hotel-window reading a letter, one of a packet which he had taken from his pocket-book. Unconsciously he read the concluding words aloud;—

*"As you still wish to see me, and to renew our old acquaintance, I will not withhold my address. In my trouble and bereavement, I found a home with a kind widow lady. Her means are small, but I have hitherto been no burden*

*upon her, nor do I intend to be, while I can work."*

"My brave Milicent," murmured the reader.

*"I address this letter as you desire to Liverpool, to reach you at the date named in your last, and when you arrive in London I shall be glad to see you, if you will write from Liverpool to say which day you will call. Let me in conclusion, bid you welcome to your native country."*

*Yours, Milicent Halford."*

"And to-night," soliloquised Robert Conway, "I shall see her face again; my girlish love no longer, but the woman whom I hope to make my wife, and for whose sake I have worked so hard for these two years. She is altered," he continued, taking out a photograph, "but that must needs be, sixteen and twenty-six could scarcely wear the same face."

The entrance of the waiter with dinner cut short these tender musings, and while our traveller discusses that welcome meal, I will put my readers in possession of the history of his early youth.

Robert Conway was the third son of a poor curate in Westmoreland. He was destined by his father for the agricultural profession, and at sixteen began to study the rudiments thereof with a neighbouring farmer. This farmer, a widower, had one daughter, a child of thirteen; and his nephew, five years her senior, also resided at the farm. The young people were much together, for Milicent was a spoilt child, and wandered about the farm at her own sweet will. Robert Conway, and her cousin, Gilbert Blake, were her bond-slaves, and sworn enemies to each other, but, child as she was, she treated them with an impartiality, which was exasperating to both, and which would have done credit to a grown-up coquette of five years' experience.

As the three grew older, and Milicent became more womanly, these bitter feelings increased, and grew at last into rooted hatred. One unlucky day blows succeeded to bitter words, and the young fellows fought together with deadly courage. Blow followed blow, and both combatants were nearly fainting, when a shadow darkened the doorway of the barn in which they struggled, and Milicent Halford, white as her summer robe, stepped in between them. A blow from Gilbert's hand fell on her shoulder, but she never flinched, and with cold calmness, she bade them desist. Her chilling manner fell like ice upon the burning passions of the boys, and they sullenly and silently retreated.

That night Gilbert Blake ran away to sea. Next morning, the farmer heard from Robert's unwilling lips the story of the fight and its cause. He was a man having strong family affection, and loved his nephew, therefore he resented Robert's share in his flight. Besides this, he had looked forward at no very distant day to his daughter's marriage with her cousin, not considering a poor curate's son, (though a gentleman) a suitable son-in-law.

Robert was too proud to screen his conduct or conceal his feelings, and the interview ended by his instantly leaving the house. He became unsettled and unhappy, and finally with his parents' consent, he started for America, where friends of the family had long established themselves in business. He had a short interview with Milicent before he sailed, during which he vainly tried to win a promise from her to wait for him till he was rich enough to please her father. But Milicent, who hated poverty, was firm, and Robert left England with a sad heart.

Of his foreign wanderings it is not my purpose to speak, suffice it to say, that through them all, his heart remained constant to his first love, and as fortune favored him year by year, his heart whispered that the idol of his youth might yet be the wife of his manhood, the comfort and delight of his age.

His was a rare nature, I know, but, my readers, it is in these rare natures that the romance of life, as well as its deepest joys and greatest sorrows are exhibited: if all characters were alike commonplace, we should have no stories to tell.

Only once since he left England had he heard of Milicent and the news was bad. A year after his departure, the farmer died, and to the horror and surprise of all concerned, he died insolvent. Milicent, declining all friendly aid for the future from her country friends, departed to seek a distant relative near London, and was never more heard of in the quiet nook among the Westmoreland hills.

At length the time came, when Robert Conway could return to England a rich man, and the first of his preparations was to forward a letter to an English solicitor for Milicent Halford, instructing him to advertise in the papers for that lady. The advertisement appeared thrice, and on the third day, a lady called at Messrs. Holbrooks' offices, who proved by tests successfully applied, that she was the person for whom the letter was intended. A correspondence began between the old play-mates, portraits were exchanged, and a meeting ar-

ranged to take place immediately on Robert's arrival in England.

Robert Conway's dinner was despatched, his toilet quickly but carefully made, and he was soon driving towards Bloomsbury, bent upon keeping his tryst with the only woman he had ever loved, and whom he had not seen for ten years.

## CHAPTER II.

"The fount that first brake from this heart,  
Still travels on its way,  
And channels deeper as it runs,  
The love of life's young day."

—Motherwell.

The room in which Robert Conway met his childish playmate, was poorly furnished, and already dusk with twilight shadows, but its poverty and gloom seemed to set off the beauty of the woman who rose from the window seat to receive her visitor. During the first converse Robert did not remark the alteration in Milicent's face and manner, but as they gradually subsided into friendly talk of old times, he became aware that a subtle change, born not of time alone, had left its mark upon her. He told her of his successes in the new world, and then questioned her gently of her own struggles. She grew pale and said hurriedly,

"It was a dreadful time! do not speak of it. I strive daily to forget it."

"But you found a friend, you say?"

"Yes," she answered slowly, "I found a friend, in fact, a distant relative, Mrs. Honeywood, with whom I live. She is poor, but she is good to me, and we take in needlework."

There was a stiff reserve in her manner, but Robert attributed it to the painful nature of her former remark, and said,

"May I see Mrs. Honeywood? I should like to thank her for being good to you, Milly."

His voice faltered tenderly over the old-time name, and at that moment the door opened, and a lady entered. Milicent rose and said,

"Mrs. Honeywood, Mr. Robert Conway."

After a florid welcome from the lady, who was a full blown-widow with coarse features and keen eyes, Robert said heartily,

"I am glad to make your acquaintance, Mrs. Honeywood. You have been kind to Miss Halford."

"Not at all," was the reply. "Miss Halford overrates my endeavours to serve her."

"I value them as they deserve," said Milicent quietly.

Robert Conway was not a practised judge of

character, from physiognomy or voice, but even to him there sounded a false tone in each woman's words as she addressed the other.

"I did not come to intrude upon your friendly chat," said Mrs. Honeywood, "But merely to tell you, Millicent, that I am going for a stroll, so be agreeable to Mr. Conway, and keep him till my return."

With many "nods, and becks and wreathed smiles" the lady departed, and the conversation turned again upon olden times. It gradually assumed on Robert's part, a tender tone, as he felt himself strongly drawn to this woman, whose matured beauty so richly fulfilled the promise of her early years.

At length, in eager words, he asked her to marry him, and share the fortune he had made. For a time she made no answer, but he saw she was strongly agitated. At last, grown calmer, she spoke,

"Have you always meant to ask me this?"

"Ever since we parted."

"But ten years have changed me, in heart and mind as well as in appearance."

"I love you, Millicent," he said simply.

To his surprise her new-born calmness gave way, and she wept passionately and long. He soothed her by endearing names, and when she grew calm again, he said.

"But your answer, dear." She turned her pale face to him, yet wet with that passionate shower.

"Yes," she said, almost below her breath. She was strangely passive in his joyful embraces, and at last said,

"I wish you would go before Mrs. Honeywood returns."

"I will," he answered, "You are tired, dear, and I shall see you tomorrow."

He left her with a tender farewell. As his steps grew fainter down the quiet street, she went to the window, and turned her white face to the fast-gathering darkness.

"God forgive me! she said. "I was tried beyond my strength."

(To be concluded in our next.)

## The Theatres.

The new historical drama *England*, by Mr. W. G. Wills, author of *Charles I.*, is a great success at DRURY LANE. The scenery and dresses are magnificent. A new farcical comedy, written by Mr. W. S. Gilbert is drawing crowded houses at the HAYMARKET. It is entitled *Engaged*, and is produced under the immediate direction of the author. *After Dark* and the pantomime *Little Red Riding Hood*, which is performed entirely by children, continue to constitute great attractions at the ADELPHI. The LYCEUM holds a

powerful claim to public favor in *The Dead Secret*, founded on Mr. Wilkie Collins' novel of the same name. Another of this talented author's novels now meeting with much success in a dramatic form at the OLYMPIC, is *The Moonstone*, Mr. Henry Neville and Miss Bella Pateman sustain the principal characters. Mr. Burnand's comedy in three acts *Family Ties*, and Messrs. Farnie and Reece's new burlesque *Cham-pagne, a Question of Phiz*, form an attractive programme at the STRAND.

## THE FULL-SIZED PATTERNS.

All allowances necessary for seams, are already given to these Patterns, so that seams NEED NOT be allowed for in cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34 inches round the chest and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February, 1874, copies of which may be had from the Editor, by enclosing 7 postage stamps.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during the month after publication, on receipt of a letter or post card addressed to him at 1, Kelsio Place, Kensington, London, W.

Our first full-sized pattern is the EMPRESS PALEOT, as represented on the third figure of our first plate. The fronts are cut to fall quite straight, while the sides and back define the figure in a very slight degree. The pattern, (which will require the skirt to be lengthened about 7 or 8 inches all round) consists of three pieces:—back, forepart, and sleeve. The forepart has the side-piece cut in one with it, a long narrow fish being taken out under the arm to define the figure slightly at this part. The front edge is drawn in a perfectly straight line, and there are no fishes or puffs taken out in the chest. Our paper not being wide enough, a small corner has been cut off the bottom of forepart side seam which will have to be made good.

Our second pattern, (having all the pieces marked by one round hole) is the PRINCESS CHARLOTTE POLONAISE as represented on the first figure of our fourth plate. We have given the upper part of the pattern only, so that all the pieces will require lengthening about 24 inches all round the bottom, taking care to continue all the seams in straight lines. This pattern consists of four pieces viz:—front, sidepiece, side-piece of back, and back: the seam which unites the back and sidepiece of back, is marked by two small cuts placed near the top. The sleeve may be cut from either the July or August patterns. We have given the right hand side of front only, the middle of chest being indicated by a straight pricked line: the fishes or puffs taken out to define the figure are also marked by pricking. The left hand side of forepart must of course be cut narrower at bottom than the right side, (see the colored plate,) in a similar manner to that indicated by our first full-sized pattern for May last, taking care of course to allow at least enough overlapping to form a ketch for the buttons by which the opening is fastened.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

JUNE.—The Windsor Corsette a Gilet, and the Beatrice Corsette.

JULY.—The Breton Corsette, and the Scarborough Pelrine Manteliet.

AUGUST.—The Alice Basquina, Habit and a Summer Jacket for a young lady about 12 or 13 years of age.

SEPTEMBER.—The Sultana Pelisse; tight-fitting with very long skirt.

OCTOBER.—The Christina Pelisse, and a Pelisse for a little girl about 9 or 10 years.

\* \* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 12 stamps, of Louis Dorey & Co. 1, Kelsio Place, Kensington, London, W.







December 1877

Le Monde Élegant

Photo





*December 1877*

*Le Monde Élegant*









December 1877

Plata 3

Le Monde Élegant





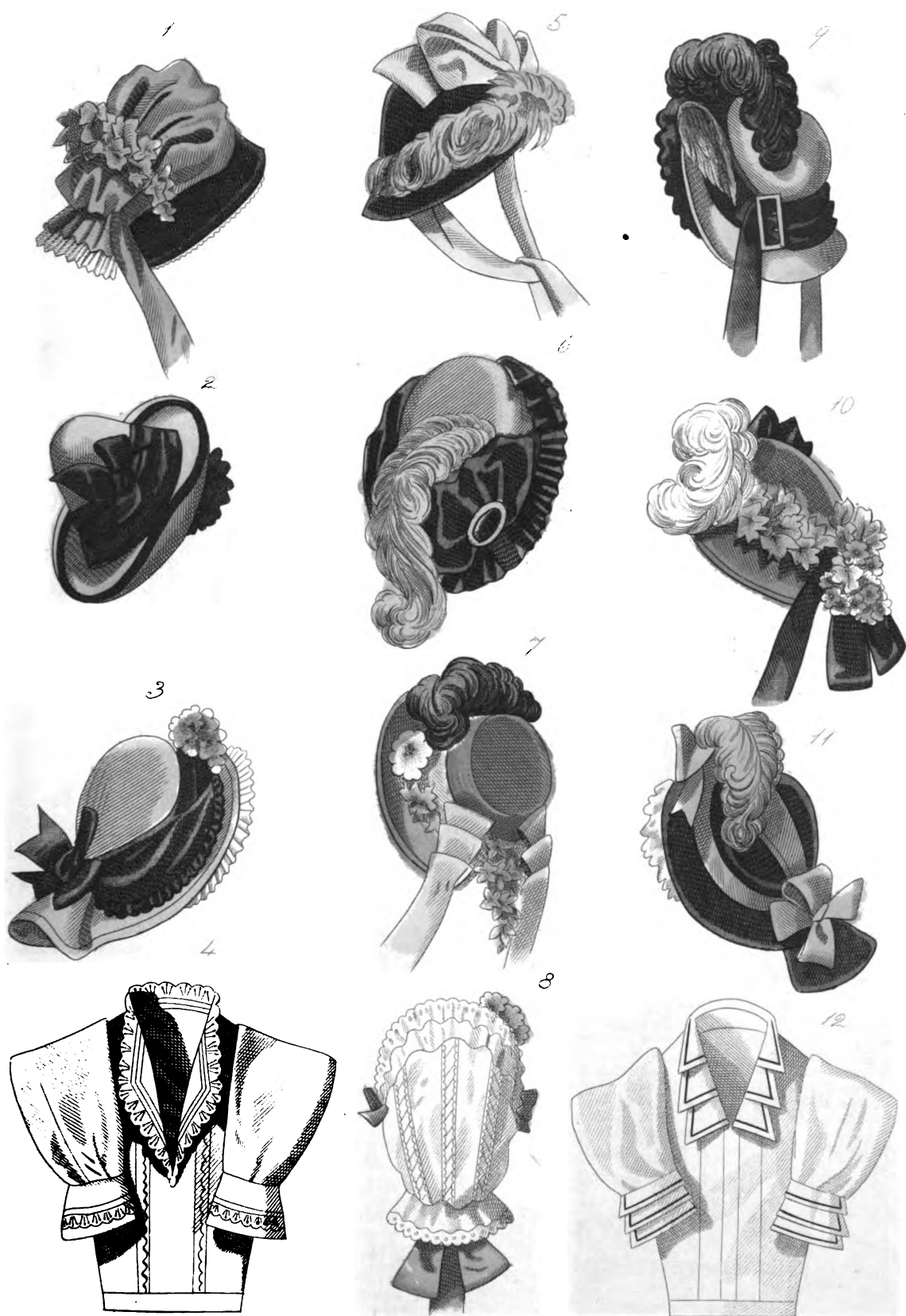
Décembre 1877

Plata 2

Le Monde Élegant







December 1877

Paula

Le Monde Élegant





THE

# Ladies' Monthly Magazine, THE WORLD OF FASHION.

A JOURNAL OF FASHION, LITERATURE, MUSIC, THE OPERA, AND THE THEATRES.

No. 648.

DECEMBER, 1877.

VOL. 54.

## Observations

### ON LONDON AND PARISIAN FASHIONS.

In anticipation of the wants of our fair subscribers during the approaching Christmas festivities, our number for this month will be found to contain a variety of choice and elegant Ball and Evening *Toilettes*, selected from the choicest and latest productions of the leading Parisian *Artistes des Modes*.

Silks of light brilliant colors combined with tulle or muslin, are now the favorite materials for Evening wear. The most fashionable trimmings are lace and bows of satin, or black velvet. The underskirts for Evening *Toilettes* are always made with long trains; they are gored all round so as to sit perfectly plain in front, on the hips and at back; at back however this plainness is not carried below half the depth of skirt, at which height it enlarges *en éventail*, either by a full train joined on, by quillings, or by a combination of both. The train thus formed is kept out by means of an under train of stout muslin, made in large pleats, and forming part of the white *jupon*.

The upper skirt is generally cut in one with the *Corsage* (*à la Princesse*), and forms a *Tablier* like figs. 1 and 3 plate 3, or a *Tunique* like figs. 2 plate 3 and fig. 1 plate 4. The *Corsage Cuirasse* is not quite so much worn, though it is of course still in fashion.

For all details of trimming and arrangement, we refer our readers to the third and fourth plates.

On plate 1 we give a very pretty Evening *Toilette*, for a young lady about 11 years of age.

For outdoor wear, we have little to add to the observations given in our October and November Numbers. As we predicted, the long skirted cloth *Pelisse* is a general favorite.

A most elegant black velvet *Pelisse* with silk *Gilet* is shown on our second plate.

Morning Dresses are always made *à la Princesse*, with the skirts plain; for walking, the trains are only very very moderately deve-

loped. Figs. 1, plate 1, gives a very elegant arrangement of the Breton style. Fig. 2, on the same plate, is very new and original both as regards form and material.

Jet or toned steel beads are much used in the trimmings of *Pelisses*, *Paletots* and Evening dresses.

### THE FULL-SIZED PATTERNS.

All allowances necessary for the seams, are already given to these Patterns, so that the seams NEED NOT be allowed for when cutting out, except in materials that require extra wide turnings in.

The Patterns are all suited for Ladies of medium height and of proportionate figure: measuring 34½ inches round the chest and 24 waist, unless otherwise stated in the description. A very easy manner of altering any of our patterns when cutting out, so as to suit Larger or Smaller Sizes, was given in our number for February, 1874, copies of which may be had from the Editor, by enclosing 7 postage stamps.

The greatest care is always taken by the binders to ensure the whole of the pieces composing each pattern being folded up in it. If at any time, through accident, our subscribers should find any pieces missing, the Editor will be happy to supply the deficiency post free, during one month after publication, on receipt of a letter or post card addressed to him at 1, Kelso Place, Kensington, London, W.

The first full-sized pattern given with this Number is an elegant TUNIC FOR A BALL DRESS, called the ALEXANDRA. It is represented on the second figure of our third plate, and consists of three pieces, front, sidepiece and back, which are all given complete in their full length. The bottoms of sidepiece and back are to be pleated or draped as shown by the pricking, and joined to the front which has a notch in the under arm seam to indicate where the pleatings start from. The bottom edge of front is scalloped, and is much deeper at side than at front. The fishes or puffs at the chest are marked by pricking.

Our second pattern (all the pieces of which are marked by a small round hole), is an EVENING DRESS ROBE for a little girl about 11 years of age: it is called the DAGMAR, after the eldest daughter of H. R. H. the Princess of Wales. The pattern consists of front, sidepiece, back and side-piece of back; the seam which joins these two last named pieces is marked by a small cut near the shoulder seam. All the pieces are given complete.

## Description Of the Plates of Costumes.

### PLATE THE FIRST.

#### COSTUME FOR HOME.

Fig. 1.—*Princesse* Dress of a material composed of silk and wool, in shaded violet color,

trimmed with dark violet velvet; the entire front forms a *gilet Breton*, finished at bottom by a *stüted* flounce headed by a band of the velvet studded by buttons and edged by tassel-fringe; above is a broad piece of velvet, embroidered in floss silk of a lighter shade, and accompanied by narrow bands of velvet; an embroidered *arabesque* in floss silk surmounts this trimming, and the *gilet* is crossed at a certain distance below the waist by a band of velvet studded with buttons, and by three narrow bands. The upper portion of *corsage* is covered by velvet forming a square both at back and front; below the square of velvet, the front is crossed by five narrow bands, and at each side of the *gilet* are buttons extending from the shoulders nearly to the waist: the back of skirt is ornamented by similar buttons (see back view on page 5) and at the bottom is a *stüted* flounce headed by an embroidered band of velvet and crossed in the centre by a plain velvet band; the sleeves have velvet cuffs headed by broad and narrow bands.

*This Robe may be cut from our first full-sized pattern for August last, by lengthening the skirt as required, and slightly increasing the fulness of back.* MAGAZIN DE LA PAIX.

COSTUME FOR HOME.

Fig. 2.—This Costume consists of an under-skirt of black silk and a long Polonaise of moss green brocaded silk. The bottom of under-skirt is trimmed by a pleated flounce. The Polonaise, which extends to this flounce, is piped at bottom, and partially lined by bluish green silk, the fronts overlap, and the garment closes at right side, forming a point at the side of chest; the overlapping side is finished near the edge by a band of the bluish green silk studded with buttons by which the garment is closed; the silk band is continued along the front portion of the bottom of skirt and also round the neck. The back of skirt is drawn in nearly half-way from the extremity, by a band of the plain silk which starts from the opening and is carried round to the opposite side of skirt, where it terminates by a bow: the sleeves have fancy cuffs of the plain silk studded by buttons. For back view see page 5.

*By widening the left side of front so as to overlap, and increasing the fulness at back by adding pleats at about six inches below the waist, this Polonaise may be cut from the same pattern as the preceding.*

GRANDS MAGAZINS DU LOUVRE.

YOUNG LADY'S EVENING COSTUME.

Fig. 3.—Dress of white muslin with an underskirt of sky-blue silk; the muslin skirt is finished by a flounce, beneath which appears a *stüted* flounce of sky-blue silk by which the under-skirt is ornamented: the front of upper-skirt is trimmed by *papillon* bows of sky-blue ribbon which also forms a sash with long floating ends at the left side: the front of *corsage* is slightly open *en cœur*, the upper portion being covered by folds of muslin edged by narrow lace, and on the chest is a *papillon* bow. The sleeves are very short and consist of puffs edged

by narrow lace. For back view see page 5.

*We give the full-sized pattern of this elegant Evening Dress.* MAGAZIN DE LA PAIX.

PLATE THE SECOND.

CARRIAGE OR PROMENADE COSTUME.

Fig. 1.—Dress of pale grey silk: the bottom of skirt is finished by a *stüted* flounce of silk of a darker shade of grey, surmounted by a broad double band of the light color, slightly gathered, and having in its centre a flat *ruche*, above which is an upright *stüted* frill of the dark silk. Pelisse of black velvet: it is nearly tight-fitting and the front forms a *Gilet* of black silk, closed by buttons and graduated to a point at the neck; the *gilet* is slightly shorter than the remainder of the Pelisse, and is finished by a frill of black lace, which is carried all round the bottom edge of the garment, headed by a band formed of several *rouleaux* of silk placed close together, and this trimming encloses the *gilet* and also forms pointed *revers* at the sides which are ornamented by pockets finished by similar bands, and accompanied by frills of the lace. The sleeves have deep pointed cuffs of velvet and silk, with bands, frills and velvet buttons. The neck is trimmed by a silk collar, round at back, and forming points in front; it is edged by a frill of lace. Chapeau of grey felt, with black feathers and blue ribbon and flowers. For back view, see page 5.

*By arranging the fronts to form a Gilet and shortening the skirt a little, this Pelisse may be cut from our 1st full-sized pattern for Sept. last.*

PROMENADE COSTUME.

Fig. 2.—Dress à deux jupes of pale olive green *Chiné*. The front of under skirt is finished at the bottom by a flounce, and the back is without trimming: the upper-skirt is composed of two distinct pieces: the front forming a square *tablier* slightly draped, and the back a deep square-shaped piece, which, with the back of underskirt, is caught in and fastened at about one third from the bottom, by two bands of olive green silk, which start from the sides and are united by a button; both portions of the upperskirt are edged by bands of this silk which is of a darker shade than the dress. Pelisse of grey cloth: it is partially tight fitting, and the skirt is hollowed out at equal distances all round the bottom, thus forming tabs, ornamented by *passementerie* and edged by fringe, the open vandyked spaces being filled in by *stüted* frills of grey silk and surmounted by buttons: the fronts are closed by invisible hooks and eyes, and are ornamented by a broken line of buttons. The shoulders are covered by a small *Pelerine*, notched out in accordance with the bottom of skirt, but on a much smaller scale. The sleeves have fancy cuffs finished in accordance. The neck is encircled by a narrow upright frill of grey silk Chapeau of black felt, with light Havannah ribbon, and feathers of black, white, and light Havannah.



Our first full-sized pattern for October may be used for cutting this *Pelisse*.

PROMENADE OR TRAVELLING COSTUME.

Fig. 3.—Dress of black silk: the bottom of skirt is trimmed at sides and back by a *flûted* flounce headed by two *biais* bands; the front is ornamented by *papillon* bows of black ribbon placed very near to each other. Large *Pardessus* of light brown or drab fancy cloth: the garment is partially tight-fitting, and closes obliquely by buttons, from left to right, overlapping on the chest and forming a point at left side; at the same side is a square pocket finished by a pointed flap. The neck is trimmed by a narrow upright collar of velvet; and in front is a rosette, starting from which, loops of silk cord are carried to the point on left side of chest already described. The sleeves have deep cuffs finished by similar rosettes and loops of cord. Bonnet of black silk and velvet with small buff flowers inside the front. For back view see page 5.

These Costumes are from the *MAGAZIN DU PRINTEMPS*.

PLATE THE THIRD.

BALL COSTUME.

Fig. 1.—Dress à deux jupes, of pink silk and of white muslin: the underskirt is of pink silk and is trimmed at bottom by a broad flounce arranged in groups of *flûted* pleats, alternated by plain spaces. The upperskirt is of white muslin, and of pink silk; it is cut à *Princesse*; the front, sides and lower portion of back are of white muslin; the front is trimmed by a row of *papillon* bows of pink ribbon: the remainder of back is composed of the silk arranged to form a double row of oblique folds which meet in the centre *en chevron*; the whole is edged by narrow white lace, and at the bottom corners are groups of bows of pink ribbon, by which the skirt is caught up; the back falls *en bouffant*, being gathered to the bottom of the silk portion of back: the front also is slightly draped and the skirt is edged by a flounce of white lace. The top of *corsage* is pointed both at back and front, and is finished by *revers* of the silk edged by narrow lace; the sleeves form puffs of silk. For front view see page 5.

BALL TOILETTE.

Fig. 2.—Dress à deux jupes of sky-blue silk and of white spotted muslin: the underskirt, which is of the blue silk, is divided into four sections: the back is trimmed at bottom by two *flûted* flounces, the upper one is formed of much smaller *flûtings* than the other, it has an upright heading and is crossed near the bottom by a band of silk; above is a tuft of blue flowers, (see back view on page 5): this portion of skirt is enclosed at each side by three frills of white lace; these frills extend nearly its whole length, becoming narrower as they approach the waist, and they are flanked by bows and ends of ribbon: the front of skirt is similarly enclosed, but the frills are much narrower: the front is trimmed by a very deep

flounce arranged in *flûted* pleats and extending nearly half up the skirt: the flounce is headed by three folds, above which is an upright frill of white lace; the side sections of skirt are each trimmed by four flounces. The upperskirt and *corsage* form the *Tunique Princesse* of which we this month give the full-sized pattern: it is of white spotted muslin, and closes in front, where it is ornamented by *Papillon* bows of blue ribbon: the back is short and square and is caught up and fastened by sprays of blue flowers to the sides, which are prolonged to form points; the front sides of these points, which form oblique lines meeting at the centre of front, are scalloped and edged by a frill of white lace; the backs, which form straight lines, are finished by the lace arranged in spiral folds, and are attached to the upright frills above named, the back of skirt being edged by a frill: the top of *corsage* is finished by draped folds of blue silk, and on the chest is a *bouquet* of blue flowers; the sleeves form puffs of muslin, above which the silk is cut in small tabs. For back view see page 5.

We give the full-sized pattern of this elegant *Princesse Tunique*.

BALL COSTUME.

Fig. 3.—Dress à deux jupes of white muslin and of pale yellow silk: the underskirt is of pale yellow silk: the bottom is trimmed at front and sides by three flounces of muslin, headed by *rouleaux* arranged to represent the edging of a *biais* band of silk. The back of skirt falls in fixed *flûtings* from the waist, and is edged by narrow white lace; the upperskirt and *Corsage Princesse* are of white muslin: the front and sides of skirt form a round draped *Tablier* edged by a white lace flounce, and the back a *pièce bouffante*, the sides being caught up and fastened by tabs of the silk, which start from the shoulders; these tabs are round and graduated in width, and are formed of folds of silk; they are each edged by narrow white lace: at each side are three tabs, which overlap and are fastened to each other by *papillon* bows of black velvet, (of graduated sizes) the lower tabs extend nearly to the bottom of underskirt, and serve to enclose the *flûtings* already described, and also to fix the ends of a draped festoon of muslin edged with lace, by which the back of skirt is crossed: the upper tabs cross the shoulders and are fastened by the velvet bows to the sides of front (see front view on page 5): the top of *corsage* is finished both at the centres of front and of back by small pointed *revers* of the silk headed by narrow white lace, and the sleeves form puffs of silk headed by little pointed lapels and edged by lace.

These Ball Costumes are designed by *M<sup>me</sup>. GILBERT*.

PLATE THE FOURTH.

BALL COSTUME.

Fig. 1.—This Costume consists of an underskirt of rich *mauve* silk, with a *Princesse*

**Tunique** of white muslin. The bottom of under-skirt is trimmed by two narrow flounces of white muslin, having between them one of *mauve* silk, the whole surmounted by a broader flounce of silk which is hollowed out into square tabs, with intermediate spaces of equal size, filled in by *flutings* of white muslin; the flounce is headed by two upright frills of the muslin: the front of skirt is slightly draped, and the back forms a train. The *Princesse Tunique* is short and square in front, where it closes by buttons; the sides form deep points and the back is round and *bouffante*, being caught up and fastened by a loop and end of broad *mauve* ribbon; in the side corners are groups of bows and the whole of the skirt is edged by a frill of white lace, headed by a *rouleau* of *mauve* silk. The *Corsage* is partially high at back and on the shoulders; the front is open, and the top is ornamented by folds of *mauve* silk and finished by a narrow frill of muslin or lace. Puff sleeves of *mauve* silk edged by similar frills. For front view see page 5. MADAME BREANT CASTEL.

## BALL TOILETTE.

Fig. 2.—Dress à deux jupes of striped green silk and of white muslin: the underskirt is of the green silk: the bottom is hollowed out into vandykes and finished by a *fluted* flounce of white muslin: the upperskirt and *corsage* are of white muslin: the front forms a round draped *tablier*, the sides are caught up so as slightly to overlap those of the *tablier*, and are fastened by *papillon* bows of black velvet: the back is *bouffante*: the upper portion forms two pleats which are carried up and fastened to the centre of the back of *corsage*, disappearing under the *berthé* trimming of green silk. The skirt is edged by a flounce of white lace, headed by a band of plain green silk. *Corsage Cuirasse*, deep and round in front, and hollowed up towards the back, it is edged by a frill headed by a band of green silk: the top is low at back and front and rather high on the shoulders, and is finished as indicated, by a *berthé* trimming of plain green silk edged by narrow white lace: on the shoulders are small bows of the black velvet and the sleeves form puffs of white muslin. For front view see page 5.

This *Corsage* may be cut from our second full sized pattern for June last, by cutting the top of neck to form points at back and front.

## BALL COSTUME.

Fig. 3.—*Princesse Robe* of rose-colored silk with trimmings of white muslin: the fronts of skirt and of *corsage* are covered by muslin arranged in folds and edged by narrow lace, and having in the centre a band of the silk studded by black buttons which serve to fasten the dress: the bottom of the skirt is trimmed by three *fluted* flounces of silk and two of worked muslin headed by a narrow band of silk edged with very narrow black velvet ribbon, the flounces start from the sides of the muslin already described. The extreme back of skirt is slightly *bouffante*, being caught up and fastened just above the flounces by a group of black

velvet bows; these also serve to fix a sort of *eventail*, by which it is terminated (see back view on page 5). A *Cuirasse* is represented by a *fluted* frill of silk edged by narrow lace and headed by a band of silk with the edgings of black velvet. The *corsage* is open in front and half high at back and on the shoulders; it is finished by *revers* with the narrow black velvet ribbon, and on the chest is a group of black velvet bows. The lace edging and narrow velvet are carried across the top of back. The sleeves are formed of puffs of the silk.

This Costume and the preceding one are designed by MADAME GILBERT.

## PLATE THE FIFTH.

No. 1. CHAPEAU of black velvet having a soft crown of blue silk: the crown is crossed by a garland of foliage, and there is a *fluted* curtain of the silk edged by white lace. MADAME ANDRÉE.

No. 2. HAT of light grey felt, having the brim turned up and bound by black velvet: the crown is encircled by a draped band of black velvet, with bows at the right side: the inside of front is trimmed by a *râching*. MADAME ANDRÉE.

No. 3. CHAPEAU of light Havannah-colored felt, forming at back a deep curtain; the inside of brim is trimmed at front and sides by a *fluted* frill of white muslin. The crown is enclosed by a broad draped band of black silk, having at the lower edge a *fluted* frill, and at the back is a group of bows and short ends of black ribbon. In front is a small bouquet of scarlet flowers. MADAME BOIREAU.

No. 4. HABIT-SHIRT AND SLEEVES of thick white muslin, to be worn with a *corsage* open *en cœur*. The open portion of front is finished by pointed *revers* edged by several rows of narrow pipings and by frills of embroidered muslin which are carried round the back of neck, below the *revers* the front is ornamented by tucks with very narrow vandyked edgings: the sleeves are gathered into cuffs which are finished by the worked muslin with single pipings. MAISON CAPEICE.

No. 5. CHAPEAU of black velvet, trimmed with light brown fur; in front of crown are large bows of pale yellow silk. Strings of similar silk. MADAME BOIREAU.

No. 6. HAT of light grey felt, having the brim edged by a *fluted* frill of violet velvet: at left side of crown is a draped band of the velvet, and at right side towards the back an *eventail* accompanied by a buckle: from the *eventail* starts a long grey ostrich feather. MADAME ANDRÉE.

No. 7. CHAPEAU of light brown felt trimmed by pale yellow ribbon, and foliage; at left side is a small white flower, and in front is a black ostrich feather; the *brides* are of yellow ribbon and are continued from chains of bows at the back. MADAME HUSBAND.

No. 8. MORNING CAP of thick white muslin; puff crown of muslin and insertion, curtain edged by narrow lace, from beneath the curtain start loops and a floating end of the ribbon. Double border of worked muslin having at sides, small bows of blue ribbon; at right side of front is a small tuft of blue flowers. MAISON LESIRE.

No. 9. CHAPEAU of grey felt: the front of brim is turned up and the inside is trimmed by a puffing of black velvet: the crown is encircled by a draped band of the velvet fastened near the back by a buckle and terminating in a floating end: a similar end starts from a bow at the opposite side. In front is a black

(Continued on page 6.).

REVERSE VIEWS OF OUR COLOURED PLATES OF COSTUMES.

PLATE 1.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 2.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 3.



Fig. 1.

Fig. 2.

Fig. 3.

PLATE 4.



Fig. 1.

Fig. 2.

Fig. 3.



ostrich feather with a green parrot's wing. MADAME ANDREE.

No. 10. CHAPEAU of light brown felt; the front is trimmed by a white curled ostrich feather with an even-tail of black velvet; at left side is a garland of foliage which extends to the back, and is accompanied by a bouquet of small scarlet flowers and some loops and a floating end of black velvet ribbon. MADAME HUSBAND.

No. 11. CHAPEAU of black velvet; the back of brim is prolonged to form a sort of curtain: the crown is encircled and partially covered by bands of light green silk which form a group of bows at the back. In front is a pale green ostrich feather which starts from bows and ends of ribbon, and the inside is trimmed by a frilling of white lace. MESDAMES BRIE ET GEOPRIN.

No. 12. HABIT-SHIRT of white opaque muslin with triple collar and cuffs of white linen. The Habit-shirt is to be worn with a *Corsage open en cœur*; and the collar forms at each side three pointed tabs overlapping each other, and having near their edges narrow black bands. The cuffs are similarly arranged and finished. Below the opening, the front forms three tucks, and at the top of the central tuck are three jet buttons. MAISON CAPRICE.

## HIS FIRST LOVE.

### CHAPTER III.

"From the wreck of the past which hath perished."

—Byron.

When Mrs. Honeywood returned from her stroll she found the gas lighted, and Milicent sitting at her needlework, pale and calm.

"Well?" she said taking a chair facing the quiet worker.

"Well!" replied Milicent without raising her eyes.

"Has he said anything definite?"

"He has asked me to marry him."

"And you accepted him of course."

"Yes, of course," said Milicent Halford with exceeding bitterness, lifting her dark eyes full of rage, scorn, and fear, to the coarse face opposite. "What else could I do?"

"What else indeed?" sneered Mrs. Honeywood. "Unless you are in love with the wretched life we live."

"In love with it," retorted the younger woman, "oh Heaven! if I were a little less in love with life itself, I would sooner have sought a bed in the river to-night than have said yes to Robert Conway."

"Ah," replied the widow with exasperating calmness, "you were always a coward, and selfish where your own comforts were concerned. I know that to my cost," she added after a pause, and with bitter force.

"Let me warn you of one thing to-night," said Milicent Halford, leaning over the table, and fixing her glittering eyes on the widow's face. "If you bring up the horrible past again

before me, I will retract the step I have taken. This wretched life will go on for us both, but in separate paths, for if I break with Robert Conway now, I will leave you for ever, and you will search long before you find such a willing slave as I have been."

"Now, Milicent," urged Mrs. Honeywood, "be reasonable. You and I have discussed our parting before, always coming to the same conclusion. Where could you earn honest bread apart from me, if I revealed your past to those who employed you? Where?"

"Ah me! that is true," moaned the young woman rocking in her chair, "I know it, but if not for pity, at least for policy, for your own sake, if not for mine, leave the past alone. I have no past but misery, as you know, and you have made a profit of that misery. In any advantage the future may bring me, you shall have your share, as you have shared in the fruits of my toil, but now and for ever leave the past alone."

"Alone!" cried the widow, whose anger had risen during the last words spoken. "Alone! can I ever forget it? Is natural feeling dead in me because I promised him to forgive and shield you, and because I have been content to eat my bread at your hands? Can I ever leave the past alone? Can I ever forget that you married my son to his destruction, lived with him to his daily and hourly curse—"

"Stop," cried Milicent.

"I will not," cried the enraged woman. I will speak now if you kill me for it, as —"

In her passion she raised her voice so high that neither she nor Milicent heard a footstep ascend the stairs, and pause at the door of their room.

"I tell you," she continued passionately, "I will speak of the past—"

She paused, quelled by the awakening tigerish look in the dark eyes of the woman who had risen from her chair.

"Do not tempt me," said Milicent in a low savage tone, which thrilled her listener's heart with terror.

"I will say no more," said Mrs. Honeywood hurriedly. I will never mention the past again, but when I remember—"

"Beware," said Milicent in the same tone.

"Sit down," Mrs. Honeywood went on, "sit down and calm yourself, and let us talk over things reasonably."

With a sullen air, under which the hot rage was slowly subsiding, Milicent again took her chair. As the flush of passion died from her cheek, its haggard and sharpened outline ap-

peared distinctly, shown up by the gaslight over her head. You would not have known her for the beautiful woman who rose from the window seat to meet Robert Conway in the summer dusk.

"Now, Milicent," said the widow in a conciliatory tone, "let us consider calmly how we stand. Before you marry Mr. Conway, he will of course, provide a home suitable to his position and fortune. When you marry him, I shall become a member of that home."

"Yes," was the sullen answer. "I must carry my chain, my fetters, and my jailer with me wherever I go."

Mrs. Honeywood ignored the interruption, and continued,

"Then it is only suitable under the circumstances, that your husband should make me a small allowance in consideration of my past kindness to you."

"In other words," said Milicent bitterly, "that I should use that plea to obtain from him the hush-money I have hitherto earned for you by hard toil."

"Does it mean nothing?" cried Mrs. Honeywood, "that you will be able to live without toil? Remember your health, remember what the doctor told you last winter."

"I remember," said Milicent, a strange look coming into her eyes, "he said if the bleeding from the lungs occurred again, my life might ebb away. But ah! I shall grow well in a good home, with an easy, cared-for life. I shall grow strong and enjoy existence again, as I did before the horrible past. How it haunts me to-night!" she cried excitedly, rising and pacing the floor, "I suppose it is because I am saying farewell to it for ever. When I am Robert Conway's wife—"

A loud knocking at the room door interrupted her, and before any permission to enter could be spoken, Robert Conway walked into the room.

#### CHAPTER IV, (and last).

"So thy face no more I meet  
In the field or in the street."  
—*Jean Ingelow.*

One look at his awestruck countenance told the wretched woman that he had overheard their conversation.

Milicent's face grew white and rigid as that of a corpse, and Mrs. Honeywood sank pale and panting into the nearest chair.

Like a man in a dream, Robert Conway gazed at both for a few seconds, then laying

his hand on the widow's arm, he said hoarsely, "What is it that she has done?"

Shaking and frightened, she turned her face to Milicent, who stood by the mantel-piece with eyes transfixed, and lips apart.

"Ask her," she stammered, "ask Milicent, I will not betray her."

Slowly he turned and looked at the statue-like figure and rigid face of the woman for whom he had worked and waited, the woman whom he had loved with such blind confidence in her worth. He did not touch her, but stood still almost as herself.

"Milicent," he said at last, "one word—is it all over?"

Her lips formed the word *yes*, but no sound issued from them. He took the sign as his doom, and bowing his head upon his hands he groaned aloud. In a few moments however, he recovered himself, and, speaking to neither, yet to both, said,

"I will not ask to hear of the past, save two or three facts which I have a right to know. Was Milicent Halford married?"

"She was." It was her voice, but oh! so changed.

"To whom?"

"Gilbert Blake."

"And he is —?"

"Dead."

Like the voice of one expiring, the word fell on the wretched man's ears, but ere he could speak again, the statue-like figure swayed—stooped,—dropped in a heap upon the floor, face downwards. The next moment a crimson stream flooded the loosened hair, the dingy dress, the threadbare carpet, and flowed up to Robert Conway's feet.

God help him! It was the life-blood of his first love!

\* \* \* \* \*

They buried her in a low-lying cemetery, near London, where bright flowers wave, and wild birds sing over the grave of the lovely Westmoreland girl, whose own selfishness and passion marred her opening life, and stained her ripening womanhood with deadly crime.

A stone bearing her name, *Milicent Blake*, with the dates of her birth and death, marks the spot, but no human being who knew her in life draws near to part the long grasses, to drop a few tears, or to bear away a blossom for tender remembrance.

Before Robert Conway returned to America, he heard from Mrs. Honeywood the fatal story of his lost love's life, which I will transcribe in a few words.

On leaving Westmoreland, Milicent sought her aunt, Gilbert's mother, who, having married a second husband, was again a widow. In course of time Gilbert returned, and easily induced his cousin, in her altered circumstances to marry him. It was an ill-starred union. Gilbert was indolent, Milicent selfish and extravagant, and both were of violent disposition. Quarrel after quarrel ensued, until one evening in a terrible access of rage, as they struggled together at the head of a staircase, for the possession of a knife, which Gilbert had drawn from his pocket, Milicent using all her strength, pushed him down the stairs. Mrs. Honeywood coming up as he fell, heard him murmur "*She has killed me,*" and Milicent rushed to him with agonising self-accusations.

The near approach of death softened Gilbert's heart to his wife: he forgave her, and implored his mother to do the same. Mrs. Honeywood, weakminded and selfish, agreed; and a verdict of *Accidental Death* was found at the inquest. The two women removed to London, and when her natural grief (a frivolous feeling at most) abated, the widow used her guilty knowledge as a means to compel her daughter-in-law to maintain her. She did not place her conduct in this light before Robert Conway, but the fatal conversation he had overheard enabled him to form a true opinion of the case. His generous nature made him unwilling to leave her destitute, and by using influence, he had her elected an inmate of a pretty almshouse near London, where however she died shortly after admission.

Small preparation sufficed for Robert Conway's return to America, which became thenceforward the land of his adoption.

He goes his way quietly, doing what good he can, but as I said in the opening of my narrative, Robert Conway's life-story began and ended on that summer evening when he came to Euston Station by the Liverpool Express to see his FIRST LOVE.

H. S.

## The Centres.

The powerful drama *Amy Robsart*, has been a great success at DRURY LANE, and will, we understand only be removed to make room for the usual Christmas Pantomime, which is this year to be entitled *The White Cat*, and in which the celebrated Vokes family will make their appearance in London. Mr. W. S. Gilbert's comedy *Engaged*, continues to be very attractive at the HAYMARKET. The return of Messrs. James and Thorne to the VAUDEVILLE has given a fresh impetus to the ever interesting adventures of *Our Boys*, and not the least charming part of this wonderful comedy is the character of Violet Melrose, as represented by Miss Kate Bishop.

## CHRISTMAS BELLS.

How beautifully sweet and clear  
Chime out the Christmas bells!  
How grandly on the listening ear  
Their music sinks and swells!  
Now keenly sweet, now soft and low,  
Their sound floats onward o'er the snow.

We stand together once again  
Beneath this roof-tree old;  
One who has crossed the angry main,  
From far off lands of gold.  
And one whose promise has been kept,  
Though cheeks have faded, eyes have wept.

What weary Christmases have passed  
My darling one, for us!  
But now we stand again at last  
Caressing, thus, and thus!  
My grateful heart within me swells,  
To hear our English Christmas bells.

Look forth with me into the night,  
Thy little hand in mine!  
So once again our troth we plight,  
For all life's shade or shine.  
For dawning springtide, summer's glow,  
For Autumn harvests, winter's snow.

One lot between us twain is cast,  
One only home we have,  
For Christmas feast, or Lenten fast,  
On this side of the grave.  
We know no shadow day nor night,  
Love's sunshine keepeth all things bright.

Come closer darling, to my side,  
Look out across the snow;  
The joy and peace of Christmastide,  
Seems whispered soft and low  
In melody that sinks and swells  
From blessed English Christmas bells.

## NOVELTIES IN EIDER DOWN.

We have been much pleased with specimens of Messrs. Booth and Fox's novelties in Eider Down garments for ladies' wear. As the present fashion necessitates narrow skirts, and an absence of fulness at the waist, many ladies are puzzled how to obtain sufficient warmth, without an inelegant appearance of bulkiness at the waist. The down quilted Pantaloon supplied by Messrs. Booth and Fox, meet this want, and are a perfect boon to ladies, whether regarded as an adjunct to a fashionable *toilette*, or as a most comfortable article of apparel. We cannot too strongly recommend our fair readers to patronise these novel and useful garments, especially as the coming festive season will render changes of attire necessary: they will be proof against all changes of temperature if they adopt these useful garments, and their moderate price places them within the reach of all.

THE FOLLOWING FULL-SIZED PATTERNS have been given during the past few months.

AUGUST.—The Alice Basquine-Habit and a Summer Jacket for a young lady about 12 or 13 years of age.

SEPTEMBER.—The Sultana Pelisse; tight-fitting with very long skirt.

OCTOBER.—The Christina Pelisse, and a Pelisse for a little girl about 9 or 10 years.

NOVEMBER.—The Empress Paletot, and the Princess Charlotte Polonaise.

\* Any of the above Numbers may be had from any Bookseller, or from the Publishers, or Post Free for 13 stamps, of Louis Dreyer & Co. 1, Kelsø Place, Kensington, London, W.



PATRONIZED BY THE QUEEN.



No. 649.

Vol. 55.



THE

LADIES' MONTHLY MAGAZINE,

LE MONDE ÉLÉGANT,

OR

THE WORLD OF FASHION,

A JOURNAL OF THE COURTS OF LONDON AND PARIS,

Fashion, Polite Literature, Beaux Arts,

JANUARY, 1878.

PRICE ONE SHILLING.

The following is a list of some of the distinguished Parisian Artists des Modes, whose choicest productions appear exclusively in this work: For Dresses, Suits, Paletots, Cloaks, Mantles, Jackets, &c.,—(Those marked \* are also for Ball Dresses.)—MAISONS \* BATAILLON, \* BREANT-CASTEL, \* CACLAND, \* CAVALLET, DU RIEZ, \* DIEULAFAIT, \* EBRARD, \* ELISE, \* GAGELIN, GRANGE, \* IRMA-SIMON, \* KINGSBURY, \* MULLER-GILBERT, OLLIVIER, THALBERT, TIDAL, LES GRANDS MAGAZINS \* DES ÉLEGANTS, DU LOUVRE, DE LA PAIX, DU PETIT ST. THOMAS, AU PRINTEMPS, and VILLE DE PARIS. For Children's Dresses.—MAISONS LA CROIX, DURIEZ, MULLER-GILBERT. Bonnets and Hats.—Mesdames Andree, Bayard, Boireau, Bondy, Brie et Geofrin, Chiloret, Chevillet, Dufourmantelle, Esther, Ney, Percheron, For Lingerie, &c.—Maisons Caprice, Hadancourt, Klein, Lesire.

"THE WORLD OF FASHION" contains seven plates of Fashion, viz:—five beautifully engraved and colored Plates from original designs: one outline plate showing the reverse views of all the costumes: one plate of Models for cutting out; and two Full-sized Patterns, cut out on thin paper. The Letterpress contains full descriptions of all the Costumes, Millinery, Patterns, &c., with ample and reliable information of all the changes of Fashion, in addition to Literature, Poetry, Reviews of the Opera, Theatres, &c., &c. The direction of each portion of the Magazine, is entrusted to the Highest Authority in that special department.

London:

LOUIS DEVERE & CO., PROPRIETORS, KENSINGTON, W.

PUBLISHED BY SIMPKIN, MARSHALL, & CO., 4, STATIONER'S HALL COURT, E.C.  
AND MAY BE HAD OF ALL BOOKSELLERS.

PARIS: 9, Rue Villedo Richelieu. NEW YORK: 31, Beekman Street, U. S.

[ENTERED AT STATIONERS' HALL.]